

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1992.

LONDON, SATURDAY, DECEMBER 30, 1865.

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THREEPENCE
Stamped Edition. 4d.

UNIVERSITY COLLEGE, LONDON.—

Instruction in the Physical and Chemical Subjects required for the Science Examinations in the University of London. The following will be the subjects of the Lectures in the under-mentioned Classes after the Christmas Vacation.

Experimental Physics. Prof. Foster. Sound, Physical Optics, Heat, Magnetism, Electricity. Feb. 14. (First B. Sc. and Preliminary M.B.)

Mathematical Physics. Prof. Hirst, F.R.S. Hydrostatics, Dynamics, Plane Astronomy and Acoustics, Geometrical Optics, Heat, Magnetism and Electricity. (Second B.A. and B.Sc.)

Senior Class.—Kinematics and Dynamics, Hydrostatics and Hydrodynamics, the Theories of Sound, Light, Heat, Magnetism and Electricity. (Honours in Second B.A. and B.Sc.)

Fee for each Class till Easter 21. 10s.; till the end of the Session, 25. 0s.

Chemistry. Prof. Williamson, F.R.S. Chemistry of the Metals; and from the second week in February, Organic Chemistry. Fee 31. or for Organic Chemistry alone, 25. (Second B.Sc. and Preliminary and First M.B.)

Students are liable to pay a College Fee of 10s. for a single Class, and 20s. for two or more Classes.

Further particulars respecting these and other Courses of Instruction on subjects included in the Science Examinations, and Prospectuses of the Faculties of Medicine, Arts and Law may be obtained on application, in person or by letter, at the Office of the College, or to the several Professors.

A. D. GORAN, Dean of the Faculty of Arts.

CHAS. H. ATKINSON, Secretary to the Council.

UNIVERSITY COLLEGE, LONDON.

SCHOOL.—Under the Government of the Council of the College.

Head-Master.—THOMAS HEWITT KEY, M.A. F.R.S.

Vice-Master.—WILLIAM A. CASE, M.A.

HENRY MALDEN, M.A., Professor of Greek in the College, has charge of the highest Greek Class.

The SCHOOL will RE-OPEN on TUESDAY, January 16, 1866, for New Pupils, at 9.30. All the Boys must appear in full uniform on Wednesday, January 17, at 9.30. The Hours of Attendance are from 9.30 to 4. Of this time, one hour and a quarter is allowed for Recreation and Dinner. The Playground is spacious, and contains a Gymnasium and Five Courts. The Subjects taught are: Reading, Writing, the English, Latin, Greek, French, and German Languages, Ancient and English History, Geography (Physical and Political), Arithmetic, and Book-keeping, the Elements of Mathematics, Chemistry, Natural Philosophy, Social Science, and Drawing. The School Session is divided into three terms.—Fee, 7. 10s. per term; Gymnasium and Fencing extra.

Any Pupil may omit Greek, or Greek and Latin, and devote his whole attention to the other branches of Education.

JUNIOR DEPARTMENT.

CLASSES FOR YOUNG BEGINNERS.

These Classes are for Pupils between the ages of Seven and Nine, who are kept wholly separated from the older boys. They have the use of the Playground, but the hours of lessons and recreation are so arranged as to differ from those of the older boys.

The Subjects taught are: 1. English, treated in the simplest manner, so as to secure good reading and correct spelling, together with the cultivation of the memory by moderate exercise. 2. Writing. 3. Arithmetic. 4. Geography of England. 5. The practical study of nature, objects, so as to develop habits of observation. 6. The Rudiments of French.

Fee per Term, 6s. and 3s. 6d. for Stationery. For this Department, the Hours of Attendance are from 9.30 to 3.45, in which time two hours altogether are allowed for Recreation and Dinner. The instruction is so arranged that one hour's preparation in the evening is, for the average of boys, sufficient.

The Discipline of the School is maintained without Corporal Punishment. A Monthly Report of the Conduct of each Pupil is sent to his Parent or Guardian.

The School is very near the Waterloo Station of the Metropolitan Railway, and within a few minutes' walk of other Railways.

Prospectuses and further particulars may be obtained at the Office of the College.

CHAS. A. ATKINSON, Secretary to the Council.

December 22, 1865.

HIBBERT TRUST.—The Scheme of Examination for Hibbert Scholarships has been revised by the Trustees, and new particulars of Examination, comprising various alterations, have been printed, copies of which may be obtained on application by letter to the Clerk of the Trustees at University Hall.

The new scheme will come into operation at the Examination in November, 1866, when Three Scholarships will be offered. The days of Examination will be announced later.

By order of the Trustees.

J. W. GOODIFF, Clerk.

University Hall, Gordon-square, London, W.C.

December 30, 1865.

KING'S COLLEGE, LONDON.—GENERAL

LITERATURE AND SCIENCE DEPARTMENT.—Students entering next Term, January 23, 1866, will be entitled to compete with those who entered at Michaelmas, for a Scholarship of 200. for two years, to be given for the best Examinations in passages to be translated from Greek and Latin authors, and in Latin and Greek Composition.—For the Prospectus of the Department, apply to J. W. CUNNINGHAM, Esq., Secretary.

R. W. JELF, D.D., Principal.

EVENING LECTURES at the ROYAL

SCHOOL OF MINES, Jermyn-street.—Prof. RAMSEY, F.R.S., will commence a COURSE of TEN LECTURES on Geology, with especial Reference to the Proofs of Geological Time, on THURSDAY, January 4, at 8 o'clock, to be continued on each succeeding Tuesday and Thursday at the same hour. Tickets for the whole Course, price 2s., may be obtained at the Museum of Practical Geology.

TRENHAM REEKS, Registrar.

ANTHROPOLOGICAL SOCIETY OF

LONDON, 4, St. MARTIN'S PLACE, W.C.

The ANNUAL GENERAL MEETING of the above Society will take place on THURSDAY, January 23, at 8 o'clock, when the Officers and Council for 1866 will be elected, and the President will deliver the Annual Address. The Fellows of the Society and their Friends will dine afterwards at St. James's Hall, at 8 1/2 o'clock.—Tickets, 2s. each.

WM. BOLLAERT, } Hon. Secs.
H. J. C. BEAUVAN, }

BRITISH MUSEUM.—The BRITISH MUSEUM

will be CLOSED on the 1st, and RE-OPENED on the 8th, of JANUARY, 1866. No Visitation possibly be admitted from the 1st to the 7th of January inclusive.

British Museum, Dec. 27, 1865.

A. PANIZZI, Principal Librarian.

MUSICAL SOCIETY OF LONDON.—The

CONVERSATION will be held, at St. James's Hall, WEDNESDAY EVENING, January 31st, 1866, Evening Dress indispensable. Annual Subscription, 12. 12s. due January 1st, and payable to Messrs. Addison, 20, Regent-street, W.

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ASTRUP CARISS, Secretary.

December 11, 1865.

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LENT Term will begin on THURSDAY, January 18, 1866.

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37, Paternoster-row, London, Dec. 30th, 1865.

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LITERATURE

The History of the British Empire in India, from the Appointment of Lord Hardinge to the Political Extinction of the East India Company, 1844 to 1862. Forming a Sequel to Thornton's 'History of India.' By L. J. Trotter. Vol. I. (Allen & Co.)

IN no department of literature are higher mental powers required to insure success than history. But, besides rare intellectual endowments, the historian must possess complete facilities of access to every important document having reference to the events which he undertakes to describe. In order to form a correct opinion, he must be able to consult despatches and correspondence in the original, and must not depend on the statements of those who profess to have performed this duty for him. Still less will it be proper for one who assumes the name of historian to depend on the testimony of parliamentary papers, or the summaries of events furnished by journalists, which, being written from imperfect data, and with the haste necessary to meet the exigency of the day, must tend to create one-sided and erroneous views. Even more misleading than newspaper reports are at times the printed papers laid before Parliament, which, being prepared with the object of disarming attacks upon the ministry, rather than of supplying a clear and comprehensive view of the subject to which they refer, are rather hindrances than helps to a right judgment. Who, for example, would not have been misled by the "Burnes Correspondence" on the Afghan War, as submitted to Parliament? Who, at this moment, without other and special sources of information, could arrive at any correct opinion on the question of the imprisonment of British subjects in Abyssinia from the meagre and disjointed papers on the subject that have recently been presented to the House of Commons? When, therefore, we see the List of Authorities prefixed to this "History of the British Empire in India," headed by "Allen's Indian Mail, 13 volumes," and closed with "Parliamentary Papers," we cannot but feel misgivings as to the solidity of its foundation. These misgivings are increased when we find the author excusing himself for the "want of references to documents consulted," on the ground "that such references would have taken up precious room," and acquainting us that "the sources whence he gathered his materials are open to all students alike." The records of the India Office are not open to all students, and though Mr. Thornton, of whose history this work professes to be a continuation, had, from his official position, the means of consulting those records, we are not told that Mr. Trotter has enjoyed similar advantages.

But, without weighing the qualifications of the author of this book for the great and difficult task of compiling a history of the British Empire in India during the momentous years from the appointment of Lord Hardinge to the extinction of the East India Company, we have only to look at the book itself to be sure that it must be a very imperfect and meagre narrative. It is quite impossible that such eventful epochs as those of the first and second Sikh wars, and the second Burmese war, such great transactions as the annexation of Satara, Nagpur, Jhansi, Oudh, and the other States absorbed by Lord Dalhousie into the territories under British rule in India, could be well and worthily described in 389 octavo pages of large

and wide print. It is, therefore, unfortunate that, by making his work a sequel to that of Mr. Thornton, the author was obliged to assume for it so pretentious a title as 'The History of the British Empire in India'; whereas, by publishing it independently, with a name more suited to his own modest description of it in his preface, he would have avoided the possibility of raising expectations which must be disappointed.

Mr. Trotter's work is, in fact, a "narrative of events relating to India between 1844 and 1862"; but it can hardly be called history. In some places, indeed, so unimportant and so unconnected are the events strung together, that the narrative reads more like the abstract of intelligence furnished to a newspaper from an Indian Mail than a history. Take, for example, the following passage:—

"In other respects the western presidency maintained its olden dulness, ruffled from time to time by a startling murder, a dreadful fire destroying a hundred and ninety houses, much property, and many lives, or an attack of cholera which swept away many hundreds of natives in the suburbs of the town of Bombay. The one topic of standing interest to the British community was the projected railway, the Great Peninsular, whose chief engineer, Mr. Chapman, left Bombay in October of this year, to mark out the best line of country, and to examine the difficulties of a passage over the Ghauts into the table-land beyond. An event of yet more local import was the completion of a new hospital built in Bombay, at the sole cost of Sir Jamsetjee Jeejeebhoy, the rich Parsee gentleman, whose princely charities and fine patriotism, having already won him an English knighthood, were afterwards to win him a European name. Another great boon conferred by the Parsee knight and his lady on their fellow-subjects was the new causeway bridging over the creek between Mahim and Bandora, a work begun by these two at their own charge, and now finished, after a heavy outlay on their part, with very little help from the Bombay government. Nor were the natives of that presidency backward in other fields of social usefulness. The first steam company on that side had been started by native enterprise three years before, and now a rival line of steamers was about to ply between Bombay and Guzerat. At Surat another company was formed by the natives for making paper with European machinery. A like mode of improving the cotton manufactures of Guzerat was about to be tried, at the instance of a native gentleman who did not see why the raw cotton of India should be made up by artisans in Lancashire. In the town of Bombay, about Poonah, Hurrhur, Colaba, Belgaum, at Sukkur and several other stations in Sind, the cholera, or some other form of deadly disease made more than its wonted ravages during this year. Among those who died of cholera was Lieutenant Colonel H. D. Robertson of the Bengal army, no small part of whose long service had been passed in the civil government of the Mahratta provinces annexed to Bombay in 1818."

It is much to be regretted, too, that though the author's style occasionally rises to a level with his subject, as in his description of the great battles in the Panjab, yet it too often descends to expressions more suited to the columns of an Indian provincial newspaper than to history. Thus, in describing the way in which the Hill Fortress of Kangra was summoned to surrender, Mr. Trotter talks of the "wilful old gentleman," its commander, ordering "Ranjor Singh's messenger to be kicked out of the place." In recording the honours bestowed on the heroes of the Sikh war, we are told that "the gallant Edwardes won the right of tacking C.B. to his name." Sir Charles Napier is spoken of as "a true chip of a rather cross-grained block," and it is said to be "painful to see a man of his mark stooping to fling dirt." Occasionally, too, there

is such very careless writing, that it is impossible to elicit any satisfactory meaning from a passage. Thus, speaking of the Meriahs, it is said, "Another hundred were rescued during the same time at Boad; a hundred and twenty children were made over to the neighbouring missionaries, to be brought up at the public cost; a number of Meriah girls were trained to household work under the eye of trustworthy matrons at Sooradah; of the rest, married and single, some were settled in farming villages, others apprenticed to different trades, others again enlisted as irregular soldiers, or given out as private servants." Here we are left in doubt as to who "the rest" can be, and what the "sex" of those who enlisted as irregular soldiers was.

But, notwithstanding what has been said of Mr. Trotter's shortcomings as an historian, we are still of opinion that he has in him the requisites of a good writer. His descriptions of battles and military movements are clear and graphic; his views on many Indian subjects are sensible, and he certainly strives to be impartial. On annexation, for example, some good remarks are to be found in the following passage:—

"Another native state was this year absorbed into the British pale. The rajah of Jhansi in Bundelkund having died childless, his widow, a lady of high character and wide popularity, claimed the right of heirship for a boy whom he had adopted a few days before his death. But all her prayers and pleadings were alike in vain. As heir to the powers of the old Mahratta Peishwahs, the Governor-General claimed the right to annex a Mahratta fief, whose last ruler had never gained leave from his lord paramount to adopt a conventional in default of a lineal heir. Besides, it was clear that a state lying in the midst of other British districts would be all the better for passing under British rule. So for the seeming good of its own people was Jhansi, without their leave, swallowed up by a powerful landlord who liked to see no patches of strange property left within the boundary-line of his own estate. Another state, Kerowlie, one of the oldest of the Rajpoot royalties, narrowly escaped a like doom. For two years since the death of its last rajah, had the question been mooted whether an heir to his throne should be recognized or not by the British government. For once the home authorities, deaf to the charming voice of Lord Dalhousie, agreed with Colonel Low, and his successor Henry Lawrence, in asserting the rights of an independent state, which had been ruled by its own princes from a time far earlier than the rise of the British-Indian power. Muddan Pal, the choice of his own countrymen, the nearest lineal heir to the late rajah, at length became the acknowledged lord of Kerowlie; but the long, the seemingly unjust delay gave birth throughout Rajpootana to dark forebodings, to hurtful comments on British ill-faith, ere long to wide-spread stories touching British policy in the future, stories so loudly repeated, so readily believed, that the Court of Directors were driven publicly to contradict them. But the word of the East India Company weighed but little in India against the moral teaching of events like the foregoing, or that which has yet to be told. If the lordship of Kerowlie was left to its rightful owner, the rich pension drawn by the last of the Peishwahs in exchange for wide provinces ceded to the Indian government was steadily withheld from his adopted heir, Doondoo Pant, the infamous Nana Sahib of a few years later. In vain did the Nana appeal to the wording of the treaty, which ensured payment of the pension to the 'family' of Baji Rao; in vain did he point to the daily practice of the Company's courts in acknowledging the rights of adoption as laid down by the immemorial laws of Hindostan; in vain did he enter a manly protest against the withholding of his undoubted dues on the plea never before heard in British-Indian story, that Baji Rao had put by some handsome savings from his yearly income. The Court of Directors, siding with the

Governor-General, hardened their hearts against a claim which justice, honour, mercy, and large foresight strongly commended to their support. By way of a sop to their consciences, they allowed the Nana to retain with limitations his adoptive father's freehold domain, Bithoor. While the letter of flat refusal in answer to his claim was on its way to India, the Nana's agent, Azimoolah Khan, was hastening Londonward to plead his master's cause in person. Reaching England in the middle of 1853, he found that cause irrecoverably lost, and no efforts of his, however cunningly enforced or frequently renewed during the next twelvemonth, availed to undo or lessen the wrong so heavily repaid in after years."

On the other hand, Mr. Trotter, though he does not altogether justify the annexation of Oudh, is of opinion that the measure cannot be styled an unrighteous one. But in endeavouring to acquit Lord Dalhousie of any blame in the matter, he ventures upon some very questionable statements. In the first place, he asserts that the Governor-General was hardly more answerable for the measure than Sir William Sleeman. This is really too bad, for Sir W. Sleeman was the consistent opponent of annexationists. He says, "They," Mr. George Clerk and Mr. Robertson, "with me, strongly deprecate the doctrines of this school, as more injurious to India and to our interest in it than those of any other school that has ever existed in India." And of the annexation of Oudh in particular Sir William says, "It is what the absorbing school would advocate, but I should most deprecate. It would be most profitable for us in a pecuniary point of view, but most injurious, I think, in a political one. It would tend to accelerate the crisis which the doctrines of that school must, sooner or later, bring upon us." Mr. Trotter, too, talks of the treaty of 1837 simply as "drawn out by Lord Auckland," forgetting that it was also signed, registered, and subsequently appealed to by succeeding Governors-General.

It only remains to say, that the volume before us ends with the retirement from office of Lord Dalhousie. In the next we are promised an account of "the eventful reign of Lord Canning," and the volume is said to be near completion. We can but express a hope that, while there is yet time, Mr. Trotter will remember a certain saying, that "the pictures would have been better if the painters had taken more pains."

A Trip to Barbary by a Roundabout Route. By George Augustus Sala. (Tinsley Brothers.)

WITH characteristic humour and racy extravagance of diction, Mr. Sala carries his readers through just 400 pages, entertaining them with notes taken in Paris and Lyons, Marseilles and Algiers, and every now and then diversifying his narrative with frank expressions of opinion upon things in general. Fulfilling the promise of its title, the book says much more about the trip and the circuitous route, than of the French colony which the author went forth to see under all the favourable circumstances of an imperial inspection. There are those, Mr. Gradgrind amongst the number, who will wish that the Special Correspondent had given them a more liberal supply of new and special information concerning a country in which Englishmen yearly take greater interest; but as Mr. Sala is of opinion that the Emperor of the French returned to Paris without learning much about his African dependency, and frankly intimates that he started on his homeward journey not much wiser in that respect than the Third Napoleon, we are well pleased with him for gossiping so copiously about steamboats and hotels, and

saying so little about the Moors and Arabs, who have not yet recovered from their surprise at finding themselves in the firm grasp of the Silent Man.

Precise historians of their continental travels are wont to open their narratives with mention of a last breakfast in their London chambers, a farewell dinner in a Pall-Mall club, a rapid drive to the London Bridge station, or an attack of sea-sickness in the Channel. With similar attention to trifles, Mr. Sala, with a twinkle in his eye, names the exact place and time which saw the birth of his design to make a trip to Barbary in the wake of the French Emperor. The purpose took possession of his brain, as he stood one lovely morning of last spring "in the middle of a common sewer," waiting for the Prince of Wales, who in due course appeared and officially declared the drain a satisfactory piece of work. Moreover, as the thought was conceived, he was then and there speaking with certain members of what eloquent talkers of "common-form" are often pleased to call the Fourth Estate, of whom he remarks:—"Most men have a class of friends or acquaintances whom they meet, and meet only, on particular and exceptional occasions. There are people you know who only turn up at funerals; others whom you have only met in the pit of the Opera; others whom you are sure to come across at Ascot races; others from whom you may be severed for years, but whose beaming countenances you are sure to see whenever you are bidden to a public dinner. I am favoured with the friendship of a select body of gentlemen with whom I seldom come in contact save when Royalty is about." Having made an abundance of good fun out of royal doings and his friends the reporters, the Board of Works and all persons who like to walk in public processions, Mr. Sala emerges from the Main Drain and runs over to Paris, where he criticizes men and things with that pungent audacity that makes him popular even with those whom he offends. In due course, that is to say, the Emperor's course, he in like manner plays the part of caustic illustrator of social life in Lyons and Marseilles; and exquisitely droll are some of his remarks on the people of those foremost provincial cities of France. Amongst the odd people with whom he came in contact at Marseilles was an old woman who kept a book-stall, and mumbled over her literary wares a gloomy prediction that the recent architectural and sanitary alterations of the city would defeat their chief end, and create the pestilence which they were intended to prevent. "I should not wonder," said the old creature, "if all this *va et vient*, this pulling down of good old streets and houses, were to bring the plague of 1721 back to Marseilles." Mr. Sala adds, "On interrogating her I found her imbued with a prejudice—for the rest, deeply rooted among her countrypeople—that what is known as *le remuement des terres*, or digging up of old foundations, is sure to provoke the outbreak of infectious disease. Even in enlightened Paris a similar hypothesis prevails; and I have heard that the stonemasons and bricklayers employed on the new Boulevards have christened by the name of 'La Fièvre Haussmannique,' a certain kind of low fever, which, they declare, is bred by stirring up the ruins of old cities." Excellent are some of the writer's large caricatures, and still better are some of his faithful miniatures of certain items of that vast and enthusiastic multitude who screamed out their blessings on the Emperor as he passed at foot-pace through Marseilles in an open carriage, that was drawn by two horses and had not the protection of a single guard. Of the miniatures, special mention may be made of the portrait

of the "little old man, in a long white coat, a broad-brimmed straw hat with a black ribbon round it, a scarlet waistcoat and knee-breeches, who would suffer no one, juvenile or adult, to interfere with his chair," and who, standing aloft on his chair, "shouldered his red umbrella, after the manner of a flag, and, from time to time, wiped the perspiration from his brow with a blue cotton handkerchief." At length *L'Empereur* made his appearance, giving a "series of friendly nods" to all who cared to take them to themselves, and when the modest carriage had passed on, "the little old man with the nutcracker face was crying for joy. '*Il m'a dit bonjour*,' he sobbed out. I dare say that, in his simple mind, he was firmly convinced that the Emperor had recognized and personally saluted him. I looked at the little man's button-hole. I thought so. Yes; there it was; the same bronze medal of St. Helena. And yet he had a reclamation to make. As he descended from the chair wiping his eyes, I heard the patriarch murmur: '*Ze l'aurais mieux aimé s'il avait monté own zeval blanc*.' The scarlet kepi and pantalon garance of Napoleon III. may have jarred somewhat on the ancient. He wanted the white horse with golden housings, the grey great-coat and little cocked hat." As a contrast to this picturesque shrivelled veteran, Mr. Sala describes a Marseillais in the fullness of his vigour. "His big head," says the caricaturist, "is covered with a shock of tufted black hair; his large black eyes flash, his square white teeth gleam. He is always clenching his fists. He rages furiously, and continually imagines a vain thing. He swears awfully. Fortunately for the peace of the world, he never drinks anything stronger than thin wine or sugar-and-water. If he did, there would be murder every hour in the day."

That Mr. Sala studied Algeria as a humorist rather than as a political economist, may be inferred from the following directions to those of his fellow-countrymen who think it worth while to tarry in Algiers:—"Call everybody sons of dogs," observes our Correspondent; "it will produce a very good effect. Fire your pistols out of the windows every morning; it will clear the moral atmosphere wonderfully. If you have an old Freemason's certificate with a big seal upon it, slap it fiercely, and declare it is a firman from the Padishah. If ever you are in a difficulty, commence your expostulation with 'Do you know who I am?' People will begin to think you are somebody, and in the end will fall down and worship you." Concerning French civilization and its prospects in Africa, the sum of his opinions may be found in the following passages:—

"What is meant by 'civilising' the Arabs—that word which is perpetually in the mouth of every Frenchman you meet? Civilization, from a French point of view, means hats, coats, boots, *table d'hôte* dinners, *cafés chantants*, masked balls in Carnival time, wigs, hair-dye, kid gloves, bonnets, paintings in oil and water colours, quadrilles and polkas, overtures to *Semiramide* and *pots pourris* from the *Africaine*, the *Pompes Funèbres*, dominoes and piquet, the novels of MM. Feydeau and Flaugergues, and the Code Napoléon. I am not aware of any other considerable elements in French civilisation, save, perhaps, grand hotels, the songs of Mademoiselle Theresa, rolls on the drum, the *demimonde*, and the Academy of Inscriptions and Belles Lettres. What on earth is the Arab to do with French civilisation? He won't wear hats, or coats, or boots. He eats with his fingers. He has his *cafés chantants*; but then only one song, and that one 5,000 years old, is sung night after night to the music of one lute, one tambourine, and one timbrel, all dating from the time when Miriam exulted in the sinking of the horse and his rider in Egypt's dark sea. The *Pompes Funèbres* concern him not. * * An Arab gentleman can trace his

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descent much further back than the majority of French Marquises. The very horse he rides upon has a pedigree which dwarfs the genealogy of an Edipse or a Coffin Mare to the proportions of that of a coast-monger's donkey. He will not condescend to enter a horse for a race at which animals belonging to Europeans under a certain rank are permitted to compete. His greyhounds are of noble extraction and long descent. Then he is the strictest of Conservatives, both in politics and religion, and holds Democracy and Freethinking alike in horror. Finally, his subjugation to the Frank is but of yesterday's date; and it has been accomplished by a people whom for centuries his ancestors were accustomed to browbeat and despise. When it is remembered that there are, at this day, numerous elderly Moors in Algiers, of the highest respectability, who in their time have owned French slaves who worked in their gardens, built their houses, cooked their dinners, and filled their pipes—slaves whom they could scourge whenever they had a mind, within an inch of their lives—when it is borne in mind that, within the memory of men still living, noble European ladies have been the involuntary inmates of Algerine harems—very simple reasons may be found for the inexplicable bitterness with which an ancient and gallant race behold the spectacle of the countrymen of their whilom bond-servants riding about on Arab horses, stretching their legs on the luxurious divans of the palaces of Moustafa and Hussein Dey, and professing to teach the true believers out of their own Coran that obedience and submission to the Caliph or the Infidels was one of the prime duties imposed on the Muslim by the prophet Mahomet."

From these specimens of 'A Trip to Barbary' it may be seen that while Mr. Sala exerts himself to keep his readers in hilarious spirits, he does not omit to give them something to think about.

Our British Ancestors: Who and What were they. An Inquiry serving to elucidate the Traditional History of the Early Britons, by means of Recent Excavations, Etymology, Remnants of Religious Worship, Inscriptions, Craniology, and Fragmentary Collateral History. By the Rev. S. Lysons. (Parker.)

THERE was a Lysons, deservedly honoured by antiquaries, who painfully traversed the environs of London, and told his contemporaries of what he saw in, and of what he had heard and read of, those places. His successor, with the same antiquarian tastes, goes further a-field,—if we may say so of travels, performed mentally, in the easy chair in his study, through Canaan and Chaldea, or Babylonia, and Assyria. Like Herodotus, he has a body, with some thought in it, at home, and a mind, with some speculation in it, abroad. The bodily eye looks upon all that is left to us of the ancient British period,—monuments of the old worship and sepulchral rites; the mental eye gazes upon the ancient East and its mythology; and one conclusion to which the author leaps—very rashly—is, that existing British tumuli are still popularly called by the titles—never more than slightly corrupted—of the divinities who were adored in the far-off countries we have named. Finding, therefore, says Mr. Lysons, "a certain similarity of language and of religion, the conclusion seemed inevitable that there must be also some ethnological affinity between people so circumstanced."

The further he travels the more numerous are the discoveries which Mr. Lysons makes. These confirm him in a theory, in support of which, we must say, he bends many strange words to his fixed purpose. The old peripatetic street-performer, who turns one sheet of letter-paper into half a hundred different shapes—from a king's throne to a jelly-bag night-cap—is but a poor illustration of inge-

nuité compared with that of Mr. Lysons. It is not only in the cases above referred to that he finds affinities, but he discovers "the same ethnological and mythological roots attaching to the names of places, rivers, rocks and mountains in Britain, and given apparently for the same causes as in the eastern countries where they originated." Mr. Lysons, while admitting that his enthusiasm may have carried him too far, and that he "may have been frequently misled," maintains the impossibility of such an immense concurrence of oriental etymons being the result of mere accident, or that the coincidences should be merely imaginary. As an exemplification, we may notice that, among the names—the identity of which can scarcely, to his thinking, be accidental or capricious—he sets down the Hamath of the Hebrew scriptures and the Hamath in Gloucestershire, the scriptural Aven and the numerous places where that name is found, alone or in combination, in England. Then, he finds Nebo in Wilts; Ur, Hor and Hur, at Avre and Horfield in Gloucestershire; Beor in half-a-dozen English counties; and Tamer, Hai, Abram, Elam, Mara, and the Babylonian Ashbi, in many localities, all indicating whence they are derived. York and Warwick are also of Babylonish origin, traceable to Orcah, the modern Warke, or Arabian Irak. This theory of Mr. Lysons is, indeed, ridden so hard, that he ventures at last to suggest, as worthy of inquiry, whether the river and state of Alabama may not show the descent of the *red man*. Esau (or Edom—the red man) married, as Josephus states, Ada and Alabama. The latter name, in our scriptural version, is Aholibamah; and with this "little difference," as Mr. Lysons calls it, the author connects east and west; and one may almost fancy him gaily singing, as he lightly goes, "I'm off to Alabama, with my banjo on my knee."

Whether we are all of such undoubted direct eastern origin, as Mr. Lysons decides we are, may be fairly doubted. That we all spring thence, through various lines of ancestry, no one would venture to gainsay. Mr. Lysons shows so much learning, and so little presumption, in elucidating his theory, as to insure a respectful hearing for all his advances. Whether the ancient British chiefs were really of the quality and habits of eastern patriarchs, we cannot say; whether they brought the worship of the heavenly host—sun, moon and stars—with them from their cradle in the East, is a question not yet to be decided; but that they were far more civilized than historians represent them to be, and were indeed very different in many respects—in polity, religion, and even literature—from what our school-books represent them, we cannot doubt. Although there is something extravagant in Mr. Lysons's arguments and conclusions, there is a substratum of common sense withal, on which we may find a pathway to truth. The first inhabitants of Britain may not have been a Hebrew immigration, peopling the whole land, and making imperishable record of their possession, by fixing names in their abiding places, which have not yet died out; but we may rest assured that they were not the uncouth savages of our traditions; and we may congratulate ourselves on the fact that such a volume as Mr. Lysons's, though it may bewilder us a little, yet helps us onward along a path of most interesting inquiry.

Ethics of the Dust: Ten Lectures to Little Housewives on the Elements of Crystallization. By John Ruskin. (Smith, Elder & Co.)

THE agricultural mind is said to have been taken aback when Mr. Ruskin's 'Notes on the

Construction of Sheepfolds' was published. Notwithstanding some suspicions of the nature of that work, which were based on a *sense* of the eccentricity of the author, and hardly dispersed by the apparent simplicity of its title, it has been reported that many well-to-do owners of pasturage in Leicestershire, closely-nibbled downs in Sussex and Hampshire, and even some few whose lands lie among the Welsh mountains, ordered the unpretending volume, under the idea that it might concern matters which they considered of the greatest practical importance. It did so concern them, although not exactly in the fashion they imagined paramount. Lest any similar or adverse suspicion of the nature of this little book should obtain, we say at once that it concerns crystallographers and dustmen, in exactly the same manner as its predecessor appealed to sheep-farmers and agricultural engineers. Accordingly, let Beverley and Bury St. Edmunds not trouble themselves again: this book does not concern Reading or Norwich in a business point of view. It is a youth's book, of a wise order, pleasantly and simply written, not without humour of a kind proper to its object, and by no means free of humour of the ponderous and ineffectual sort.

We said this book is a wise one, and so it is in its aim, but hardly wholly so in its manner. That manner is almost repulsively trivial. Mr. Ruskin's aim is to illustrate the grand parti-coloured story of the world and men, by some familiar instances chosen from crystallography, those instances being detailed in his peculiar, lucid, and eloquent manner. Accepting the exposition as it appears from Mr. Ruskin's point of view,—respecting which there is very little in the way of challenge to be uttered, and nothing that is within our present scope,—this is a noble piece of work and thought. The author says he believes that "the great laws which never fail, and to which all change is subordinate, appear such as to accomplish a gradual advance to lovelier order, and more calmly, yet more deeply, animated rest." This is hardly the sort of language we should address to children. Mr. Ruskin neglects his machinery as the book advances; we wish he had never brought it into play.

While crystallography, pure and simple, may be said to be his subject, the lecturer proceeds with his audience as follows:—

"I said that their goodness consisted chiefly in purity of substance and perfectness of form; but those are rather the effects of their goodness than the goodness itself. The inherent virtues of the crystals, resulting in their outer conditions, might really seem to be best described in the words we should use respecting living creatures, 'force of heart' and 'steadiness of purpose.' There seem to be in some crystals, from the beginning, an unconquerable purity of vital power and strength of crystal spirit. Whatever dead substance, unacceptant of this energy, comes in their way is either rejected or forced to take some beautiful subordinate form; the purity of the crystal remains undefiled, and every atom of it bright with coherent energy. Then the second condition is, that from the beginning of its whole structure a fine crystal seems to have determined that it will be of a certain size and of a certain shape; it persists in its plan and completes it. Here is a perfect crystal of quartz for you. It is of an unusual form, and one which it might seem very difficult to build—a pyramid with convex sides composed of other minor pyramids. But there is not a flaw in its contour throughout; not one of its myriads of component sides but is as bright as a jeweller's faceted work (and far finer, if you saw it close). The crystal points are as sharp as javelins; their edges will cut glass with a touch. Anything more resolute, consummate, determinate in form, cannot be conceived. Here, on the other hand, is a crystal

of the same substance, in a perfectly simple type of form—a plain six-sided prism; but from its base to its point,—and it is nine inches long,—it has never for one instant made up its mind what thickness it will have. It seems to have begun by making itself as thick as it thought possible with the quantity of material at command. Still not being so thick as it would like to be, it has clumsily glued on more substance at one of its sides. Then it has thinned itself, in a panic of economy; then puffed itself out again; then starved one side to enlarge another; then warped itself quite out of its first line. Opaque, rough-surfaced, jagged on the edge, distorted in the spine, it exhibits a quite human image of decrepitude and dishonour; but the worst of all the signs of its decay and helplessness, is that half way up, a parasite crystal, smaller, but just as sickly, has rooted itself in the side of the larger one, eating out a cavity round its root and then growing backwards, or downwards, contrary to the direction of the main crystal. Yet I cannot trace the least difference in purity of substance between the first most noble stone and this ignoble and dissolute one. The impurity of the last is in its will, or want of will."

Mr. Ruskin makes, wilfully or not, many queer blunders about the nature of children, e.g. in endowing some of his audience and interlocutors with almost seraphic intelligence and cherubic simplicity. It must not be imagined that so eccentric—we use the word in its proper and narrowest sense—a man as the author confines himself to mere fancies, however apt and ingenious they may be. He is, on the contrary, happy in much sterling common sense. After much good advice and brilliant illustration of the virtues of dancing and pretty dressing, the following is apt to no less a cardinal female "virtue" than Cookery. To the query,—"What does cookery mean?—comes the reply:

"It means the knowledge of Medea, and of Circe, and of Calypso, and of Helen, and of Rebekah, and of the Queen of Sheba. It means the knowledge of all herbs, and fruits, and balms, and spices; and of all that is healing and sweet in fields and groves, and savoury in meats; it means carefulness, and inventiveness, and watchfulness, and willingness and readiness of appliance; it means the economy of your great-grandmothers, and the science of modern chemists; it means much tasting, and no wasting; it means English thoroughness, and French art and Arabian hospitality; and it means, in fine, that you are to be perfectly and always 'ladies'—'loaf-givers,' and, as you are to see, imperatively, that every body has something pretty to put on,—so you are to see, yet more imperatively, that every body has something nice to eat."

This is one piece of sound sense for young ladies; here is another, of special value, in these sentimental times, to damsels who are so fond of playing at novices, and who yearn after what they style the "contemplative life."

"There is one point of possible good in the conventional system, which is always attractive to young girls, and the idea is a very dangerous one,—the notion of a merit or exalting virtue consisting in a habit of meditation on the 'things above,' or things of the next world. Now it is quite true that persons of beautiful mind, dwelling on what appears to them most desirable and lovely in a possible future, will not only pass their time pleasantly, but will even acquire, at last, a vague and wildly gentle charm of manner and feature, which will give them an air of peculiar sanctity in the eyes of others. Whatever real or apparent good there may be in this result, I want you to observe, children, that we have no real authorities for reveries to which it is owing. We are told nothing distinctly of the heavenly world, except that it will be free from sorrow and pure from sin. What is said of pearl gates, golden floors, and the like, is accepted as merely figurative by religious enthusiasts themselves; and whatever they may pass their time in conceiving, whether of the happiness of the risen souls, of their intercourse, or of the appearance and employment of the heavenly

powers, is entirely the product of their own imagination, and as completely and distinctly a work of fiction, or romantic invention, as any novel of Sir Walter Scott's. That the romance is founded on religious theory or doctrine, that no disagreeable or wicked persons are admitted into the story, and that the inventor fervently hopes that some portion of it may hereafter come true, does not in the least alter the real nature of the effect or enjoyment. Now, whatever indulgence may be granted to amiable people for pleasing themselves in this innocent way, it is beyond question that to seclude themselves from the rough duties of life, merely to write religious romances, or, as in most cases, merely to dream them, without taking so much trouble as is implied in writing, ought not to be considered as an act of heroic virtue. But, observe, that even in admitting thus much, I have assumed that the fancies are just and beautiful, though fictitious."

The sequel to this capital piece of sense is less logical. Next follows a candid confession, by the author, of his own changed opinion of Fra Angelico and his art, which will delight most men, and an incisive decision, precious in its discriminating power, between Overbeck and Cornelius, as opposed (as they really are) to Fra Angelico. In another way, some of Mr. Ruskin's descriptions of minerals, vivid as they are sure to be from the hands of such a writer, are models of terse and apt expression, suggestive to a high degree, and poetical, in the true sense of the word.

NEW NOVELS.

Adrienne Hope; or the Story of a Life. By Matilda M. Hays. 2 vols. (Newby.)

THERE are graceful thoughts and good sentiments scattered through this story, making us feel that the author is wiser than her book. The tale itself is foolish, and something worse than unprofitable; it is to be hoped that not many young women have such a story to be told of their lives.

Adrienne Hope belongs to the class of heroines who, under the notion of "self-sacrifice" will allow themselves to be involved in dreadful suffering and difficulty, entailing a long course of duplicity and dissimulation, for the sake of saving somebody else from quite a secondary inconvenience. Adrienne Hope labours under a radical want of common sense,—a lack which no other virtues can supply; she makes a martyr of herself, to keep an extorted promise, which it was grievously wrong ever to have made,—if indeed the distinctions of right and wrong can be given to conduct so entirely irrational from first to last. The story of Adrienne Hope is not told as a warning: the author speaks of her with sympathy, and adorns her with a profusion of those admiring epithets with which women love to colour their facts and to bewilder their judges. The story is very inartistically put together, the end being placed at the beginning, and the rest of the book "harks back" and leads up to the first few pages, reversing the usual order. Adrienne Hope is a young lady living with her father, a scientific clergyman, in the midst of an admiring circle of friends: she engages herself quite secretly to the younger son of a marquis—a young man of "iron will," as we are told in extenuation, selfish, ambitious, unprincipled, and with a diabolical temper. She not only enters into a secret engagement, but she consents to a clandestine marriage, because her lover is jealous,—and she swears to keep the marriage secret for ever, leaving the revelation to him, because his father would suspend his allowance if he came to know of it; but this result he describes to Adrienne as entire and utter ruin to all his hopes in life. A faithful servant, such as we find in novels, is the

only confidant; and Adrienne is allowed to have her certificate, and her marriage ring to wear round her neck. We are next told that a year and eight months had elapsed, and that Adrienne has a baby! This event also is entirely unsuspected by the heroine's father; the baby is kept in the village, and Adrienne sees it when she pleases. The reader is called on to admire her Spartan constancy, and to sympathize with the sorrows which she has brought upon herself. Lord Charles proves detestable, and is brutal in his resentment of the inconveniences to which he is subject. He not only refuses to acknowledge his marriage, but takes away the baby, and will not tell Adrienne where:—only to her threat of revealing everything does he yield at last, and she makes a journey to Brighton to see her child,—and is distressed at finding it is considered illegitimate. After some years have passed, the boy falls ill, and his mother is not allowed to go near him until she promises to resign the certificate to her husband, who tells her that it is not genuine, and that their marriage is invalid. The child dies, and Adrienne keeps her promise; Lord Charles immediately marries a great heiress,—but he carefully preserves the certificate of his first marriage. Adrienne falls into a novelist's consumption. Lord Charles dies suddenly; his wife finds the certificate, and proclaims the fact to his relatives, to the shame and perplexity of them all. Adrienne is claimed as a "dear sister" by Lady Florence, her husband's sister, who is so far from resenting the duplicity of her dearest friend that she expresses adoration for her conduct, and Adrienne dies, imploring Lady Florence to keep the secret, as it would kill her "dear trusting father"; and she does not wish the poor lady, the other wife, to be made to suffer for the secret she had kept so long, at such "a cruel cost."

Heroines like Adrienne Hope will, we trust, never quit the boards of the novel in which they are confined, or lunatic asylums must be increased in the land.

FRENCH NOVELS.

DULL English novels are bad enough, in all conscience, but dull French novels are duller. Here we have a quartett of such commodities.

The first, *History of a Man of the People*, [*L'Histoire d'un Homme du Peuple*, par Erckmann-Chatrian], (Paris, Hetzel & Co.; London, Jeffs) gives, we grieve to say, an impression that the Beaumont and Fletcher who have taken French *bourgeois* life in charge, have not a many-stringed instrument at command. Or may it not be that, in the nooks and corners of France (as was remarked by Mr. William Howitt regarding the nooks and corners of Germany) the types and varieties are fewer than corresponding ones of our own country? The priest, the soldier, the illiterate suffering peasant, the lord of the manor—who is to be seen rarely,—the beneficent aged woman, the aspiring boy, longing to break out, and his innocent girl-play-fellow, subsequently to become his wife, seem to amount to the seven court cards (to admit a phantasy) which the French provincial novelist has to play. With us, how much larger is the variety! Recollect Galt's *Leddy Crippy*, and *Cæsar Otway's* demure, slatternly Irishwoman, and Lady Morgan's *Owney the Rabragh*, and the manufacturers in Mrs. Gaskell's Lancashire novels, and the litigious, quick-witted Welsh, who have yet to find their painter in fiction. Consider again the varieties by the hundred of people, from out-of-the-way places, in out-of-the-way walks of life, which crowd the pages of Mr. Dickens; to name his last, and one

of his brightest, the fellow "in the sleeved waistcoat," the incomparable Cheap Jack! Let any observant man, conversant with universal English life, not the life of tea-parties (which, as Thackeray cunningly said, "are the same all the world over, only that in England we put the most tea into the pot"), recall his own experience of figures, strongly marked in their distinct originality, which have met him in the highways and byways of intercourse and amid the familiarities of domestic relationship, and we cannot but think that our assertion is made good, that this island is richer as a quarry of such materials as are under discussion than most other parts of the world that could be named. Of course 'The Man of the People' could suffer a rise in France without being brought into contact with political events. This time the crisis is the one which caused the downfall of Louis-Philippe. The story, it is added, is incomplete; and has pleased our neighbours already so much as to have gone to a second edition.

Haydée: Étude, par Jules Novit. (Paris, Faure; London, Jeffs.)—"Study of what?" may any one reasonably inquire, who does not recollect, that one main use of jargon is to give inferior articles a false importance. Here is merely a stupid tale of picaresque life and society. The personages are fly-blown; the spices, intended to pique unwholesome appetite, are musty. Wicked readers, in quest of an improper novel, are distinctly warned not to try this one. Amongst other of the monstrosities the story comprises an elderly, pious, prejudiced, very fat English clergyman, from Wandsworth, married to a very sprightly damsel, who allows herself to be seduced to an equivocal ball of the people; there dances, and is chaired and cheered in triumph round the hall, as they do in France when Indecency becomes uproarious.

Irene: An Impromptu Marriage: Two Dead Towns.—[*Irene: Un Mariage Impromptu: Deux Villes Mortes*, par Louis Enault].—(Hachette & Co.)—The most substantial portion of the volume (its second and third portions being merely thrown in as makeweights) is a Russian story, wherein we read how a young Russian officer, conceiving himself in pursuit of a mysterious lady (reminding us of the heroine of the opera 'La Favorite'), proves to have conceived a fatal passion for the Grand-Duchess Constantine, and, the same being detected, is killed by the jealous Duke. The telling of so hackneyed a tale goes for everything. M. Enault writes easily; but without point, pith, or colour. M. Tourgueneff has spoilt us for washy Russian novels.

Fourthly, comes *The Confidences of a Puritan*—[*Les Confidences d'une Puritaine*, par Max Valéry]. (Hachette & Co.)—These are the sufferings of an ugly, disagreeable, learned, and spiteful woman, who was exceedingly desirous to engage somebody to be in love with her; could not manage it, and fell foul of other women luckier, prettier, and better than herself. Some inkling of a like character is to be found in Margaret Fuller Ossoli's strange 'Summer among the Lakes'; but there was a reality in the unpleasant girl described by her which is entirely wanting to M. Valéry's.

The Orpheus. C. Kerr Papers. By R. H. Newell. With Notes and Introduction by Edward P. Hingston. (Hotten.)

RHINTON of Syracuse, when he enlivened Tarentum with his eight-and-thirty tragedies, which were of the mock-heroic, or burlesque style, performed but a questionable duty, as a poet. Greek tragedy was not of the bombastic,

blood-and-thunder style, like that of England, which was so exquisitely mimicked in 'The Rehearsal,' so wildly exaggerated in 'Tom Thumb,' and so merrily laughed at in 'The Critic.' A masterly hand, such as that of Aristophanes, might fling a shaft from the quiver of wit at a loose rivet in the harness of a great tragic writer, but that is the worst, and even in that case harmless, assault that could be made on any of the old and majestic sons of Melpomene.

In what direction the trenchant talent of the Syracusan Rhinthon lay, it would not now be easy to determine. His tragedies are gone to the Limbo where rest, for ever beyond ken, the lost books of Livy. Nevertheless, the claim of Rhinthon to be the father of burlesque tragedy may be considered to be established. It is not a race of which the founder may be altogether proud, for he may reckon many a prodigal son who has been a disgrace to his father. The burlesque, which is meant as a satire and a penalty on offences against good taste and recognized rules of syntax, is legitimate enough. The Duke of Buckingham and Fielding in the mock-heroic tragedies we have named, as well as Sheridan, and, we may add, Gay in his extravaganzas the 'What d'ye call it?' in which he trod unceremoniously on the heels of the sentimentality in 'Venice Preserved,' were justified in what they proposed and accomplished. But the burlesque family has, since their time, kicked over the traces of propriety, corrupted the public taste, and made assault on the finer senses of audiences,—unsuccessful assault, perhaps, but not the less worthy of censure on that account.

There is, it may be, a vulgar error in the idea that the enjoyment of burlesque extravaganzas is a sign of decay in the national character of the people. It is certainly a symptom of weakness in the character of those who can find enjoyment in this travesty of all that is serious, solemn, earnest, and suggestive of good. There is a dramatic satire at which all men may legitimately, honestly, and heartily laugh. Our objections are not directed against the fair use of such profitable weapon, but rather against those extravaganzas which take some heroic or heart-touching theme for its violation, and ruthlessly uphold to the loud laughter of vacant minds the sublimity of Regulus, the grandeur of Arthur, the wisdom of Alfred, and the patriotism of Tell. The stage was never so degraded as when the manly virtues were stripped and caricatured for the ignorant to jeer at. The offence was as great as the resulting injury; but, we must add, that such offence was not confined to the stage. Such books as Mr. Gilbert àBeckett's 'Comic History of England' are little short of crimes against honest simplicity. A joke is an excellent thing in its way, and we do not dispute Mr. àBeckett's talents as a joker; but as there is a time for all things, so is there a season for joking; and there are things which are never in season, if you turn them into mere "fun." Children, for whom comic histories are especially composed, will not have their sensibilities refined nor their judgment improved by learning, or by being comically taught, that the Battle of Hastings was a *sell* and the great scene at Runnymede a *lark*; that the lion-hearted king was a *stunning fellow*, and the young hero of Cressy and Poitiers a *regular brick*.

It is one of these dangerous themes which Mr. Newell has selected for the manifestation of his powers of satire. We opened his volume with some misgiving, some dread lest wrong should be done to the honest who survived, or the brave who have gone down on either side in the great American struggle. We speedily, however, found ourselves re-assured. Mr. Newell has, perhaps, an occasional hard hit at the

Southerners; but, taken altogether, he is pretty impartial and scatters his jokes wherever he finds anything that can justify him in flinging them about. The weaknesses, follies, eccentricities, blunderings, and vices of human nature, as exhibited by the smaller men in the late great struggle, are fair game for him, and probably no men will laugh more sincerely than those at whom Mr. Newell laughs most loudly himself. In short, he makes mirth out of that which affords so much food for mirth, in similar circumstances, here at home. For instance, a newly-invented rifled cannon has to be examined and reported on:—

"The first gun tried was similar to those used in the Revolution, except that it had a larger touch-hole, and the carriage was painted green instead of blue. This novel and ingenious weapon was pointed at a target about sixty yards distant. It didn't hit it, and as nobody saw any ball, there was much perplexity expressed. A midshipman did say that he thought the ball must have run out of the touch-hole when they loaded up, for which he was instantly expelled from the service. After a long search without finding the ball, there was some thought of summoning the Naval Retiring Board to decide on the matter, when somebody happened to look into the mouth of the cannon, and discovered that the ball hadn't gone out at all. The inventor said this would happen sometimes, especially if you didn't put a brick over the touch-hole when you fired the gun. The Government was so pleased with this explanation, that it ordered forty of the guns on the spot, at two hundred thousand dollars apiece. The guns to be furnished as soon as the war is over."

The "gentlemen of the press" come in for their share of lemon-juice:—

"Captain Samyule Sa-mith was ordered to command the advance; but when he heard that the Southern Confederacy had two swivels over there, he was suddenly taken very sick, and cultivated his bed-clothes. When the news of the serious illness of this valiant officer got abroad, my boy, there was an immediate rush of free and enterprising civilian chaps to his bedside. One chap, who was an uncombed reporter for a discriminating and affectionate daily press, took me aside, and says he, 'Our paper has the largest circulation, and is the best advertising medium in the United States. As soon as our brother-in-arms expires,' says the useful chap, feelingly, 'just fill up this printed form and send it to me, and I will mention you in our paper as a promising young man.' I took the printed form, my boy, which I was to fill up: and found it to read thus:—'*Biographical Sketch of the late* —. —This noble and famous officer, recently slain at the head of his — (I put the word "bed" in this blank, my boy), was born at — on the — day of —, 1776, and entered West Point in his — year. He won immortal fame by his conduct in the Mexican campaign, and was created brigadier-general on the — of —, 1862.' These printed forms suit the case of any soldier, my boy; but I didn't entirely fill this one up. Samyule was conversing with the chaplain, when a tall, shabby chap made a dash for the bedside, and says he to Samyule: 'I'm agent for the great American publishing house of Rushem and Jinks, and desire to know if you have anything that could be issued in book-form after your lamented departure. We could make a handsome 12mo. book,' says the shabby chap, persuadingly, 'of your literary remains. Works of a Union Martyr—Eloquent Writings of a Hero—Should be in every American Library—Take it home to your wife—Twenty editions ordered in advance of publication—Half-calf, \$1.—Send in your orders.' Samyule looked thoughtfully at the publishing chap, and says he, 'I never wrote anything in my life.'—'Oh!' says the shabby chap, pleasantly, 'anything will do—your early poems in the weekly journals—anything.'—'But,' says Samyule, regretfully, 'I never wrote a line to a newspaper in all my life.'—'What!' says the publishing chap, almost in a shriek—'never wrote a line to a newspaper! Gentlemen,' says the chap, looking toward us, suspiciously, 'this man can't be

an American.' And he departed hastily. Believing, my boy, that there would be no more interruptions, Samyule went on dying; but I was called from his bedside by a long-haired chap from New York. Says the chap to me, 'My name is Brown—Brown's Patent Hair-Dye, 25 cents a bottle. Of course,' says the hirsute chap, affably, 'a monument will be erected to the memory of our departed hero. An Italian marble shaft, standing on a pedestal of four panels. Now,' says the hairy chap insinuatingly, 'I will give ten thousand dollars to have my advertisement put on the panel next to the name of the lamented deceased. We can get up something neat and appropriate, thus:

WE MUST ALL DIE;

BUT

BROWN'S DYE IS THE BEST.

—'There!' says the enterprising chap, smilingly, 'that would be very neat and moral, besides doing much good to an American fellow-being.'

For prose, rhymes, parodies, and some good common sense uttered under the mask of satire, this little volume may be commended to the notice of all holiday-makers this Christmas tide.

Time and Space: a Metaphysical Essay. By Shadworth H. Hodgson. (Longmans & Co.)

Moral Freedom reconciled with Causation, by the Analysis of the Process of Self-determination. The Moral Basis of Social Science. With a Postscript on Co-operation. By H. Travis, M.D. (Longmans & Co.)

Notes on Mental and Moral Philosophy; with an Appendix, containing a Selection of Questions set at the India Civil Service Examinations. By H. Coleman, B.A. (Harrison.)

Auguste Comte and Positivism. By J. S. Mill. Reprinted from the *Westminster Review*. (Trübner & Co.)

Sir William Hamilton, being the Philosophy of Perception. An Analysis. By J. H. Stirling. (Longmans & Co.)

Review of an Examination of Hamilton's Philosophy, by J. S. Mill, M.P., including Strictures on Dr. Mansel's and Dr. Candlish's Modern Theology. By Rob. Deuchar. (Hamilton, Adams & Co.)

Exploratio Philosophica. Rough Notes on Modern Intellectual Science. Part I. By J. Grote, B.D. (Cambridge, Deighton & Co.)

Psycho-Neurology: a Treatise on the Mental Faculties, as governed and developed by the Animal Nature, shown by a Demonstrative Chart, entitled "Anthropological Catholicon." By R. T. Stothard. (Harvey.)

The Twofold Purpose of Creation. By the Rev. Rob. Taylor. (Macintosh.)

An Essay on Human Nature, showing the Necessity of a Divine Revelation for the perfect Development of Man's Capacities. By Henry S. Boase, M.D. (Longmans & Co.)

Essays on Science and Theology. By the Rev. Albert Baines. Arranged and Revised by the Rev. E. Henderson. (Hamilton, Adams & Co.)

As on some former occasions, we put together a number of books about those dreadful minds of ours, which will not let us alone for three days together. We have made no selection: our readers must not think they have the mere sweepings of our study. J. S. Mill, Prof. Grote, and Mr. Stirling, are quite enough to prove that our conglomerate is due to the subject, not to the authors.

Rusticus expectat, &c., but the flow is never done. We are expected to ontologize existence once a week. "The human mind—" said Pecksniff: "Oh! bother the human mind!" said Jonas Chuzzlewit, and psychology was silenced. But here it is the human mind which bothers, and will not be bothered at any price

we can offer. What is the meaning of this plethora of philosophy? It is, we know, a grave question whether men dive for pearls because pearls fetch a high price, or whether they fetch a high price because men have to dive for them. Are all these books written because people will read them: or are people found to read them because they are written?

Observe that we do not at all object to the attention which the intellect now receives. We had a very long vacation, during which every thing thrived, except philosophy; and mind was an hypothesis which was generally understood to be current among the Germans, who were much sneered at for cultivating what could neither be seen, felt, nor sold. The sneerers did not know that the article was very extensively sold in England. When a young gentleman declared his belief *ex animo* in the everlasting perdition for all who did not interpret God's nature in one particular fashion,—he only believing it in a "sense," that is, not believing it at all,—that young gentleman sold mind. It is the wind of philosophy which has raised the storm now beating on the cliffs of scholastic orthodoxy, and which will wear them away until the primitive rock on which they are built, but which they have hidden, is laid bare. And this same storm has already done great damage. The sense of subscription has been altered by law in what might have been a more fair and straightforward manner, but which, as it is, implies that Parliament has recognized the impossibility of maintaining the old sale of mind except under important attenuation, extenuation, diminution, limitation, modification, and qualification. Philosophy has done this: and will do more. Every book which directs the attention of the reader to the processes of his own thought, let it be written on what side it may, or on no side at all, must do a little towards what is yet left to be done. Let that book tell its reader that his mind is meant only for an assenting machine to the bishop, or to the philosopher—of whom some of the treatises make a pope—let it give reasons for its assertion, and that book is working on our side. We wish well, then, to all discussions on philosophy; though we confess that, as to some of the writers, our benediction would be couched in the Irish form—More power to your elbow!

We now come to the several works at the head of our article. And, first, 'Time and Space.' The author is a scholar and a thinker: but he has given 600 octavo pages. He certainly introduces, both fundamentally and collaterally, a great many points which lead him out of the subject: but still 600 pages would admit of much condensation. Moreover, his second or "metalogical" book is more about logic than about space and time: still there are 350 pages on space and time; and this takes too much of both. A writer who goes to such a length is bound to tell us what he has done which may not be found elsewhere: but we cannot find any summary of results. In such prolixity we may be sure of refinements which may almost be called conceits. We give an instance. Speaking of two lines infinitely extended from a point, the author says,—

"The objects, the two lines extended from the point a, are not equal, but they have one property in common, that of being greater than we can present to ourselves in consciousness; they are equal not quatenus objects but quatenus infinite; their infinity is equal, not their length; but the question is not about the length of their infinity, but about the infinity of their length; and about this, whether it exists at all."

When we read this, we asked ourselves the question which the late Dean Peacock used to say had been put to him by a student, when he was tutor of Trinity. The tutor had been labouring to drive into the pupil's head the distinction between *na* and *aⁿ*; that is, *n* as multiplied together, and *n* as added together. "Well now! Mr. — do you see it?"—"Oh, yes! Mr. Peacock; thank you very much! I see perfectly what you mean. But, now, Mr. Peacock, between ourselves, and speaking candidly, don't you think it's a needless refinement?" What are we to say to the equality of infinitely long lines being the equality of their infinities, not the equality of their lengths? We answer, needless refinement in any intelligible sense.

The second work on the list solves "the great problem respecting freewill and necessity, through the correcting of the errors, and supplying of the deficiencies of psychology, which alone had caused the subject to appear mysterious and inscrutable." No hint of the nature of the solution, no summary of its main points. We have no hope of information from a writer who finds out that this problem is merely a difficulty of omissions and errors; and the glance we have thought it necessary to give does not create any. We content ourselves, therefore, with announcing the solution.

Mr. Coleman's notes on mental and moral philosophy are intended for examination reading. They are summaries of opinions: and really while systems spring up around us, and the names and thoughts of the leaders are bandied in every direction, some who do not contemplate being examined for the civil service may find this book useful. Poor little Paul Dombey got puzzled about how many Romuluses made a Remus, and whether *hic, hæc, hoc*, was troy or avoirdupois: we can easily believe that Descartes, Leibnitz, Hobbes, &c., might make as curious a phantasmagoria in many an overloaded brain.

The next work is the reprint, from the *Westminster Review* of last April and July, of Mr. John Mill's articles on Comte, enforcing the earlier doctrines and vilipending the later. We need hardly enter upon this subject now. If we may review a reprint as a reprint, we venture to express our decided opinion that the coarser type and rough paper of the review are more legible than the fine letter and pressed sheet of the reprint. Do we not every day find our eyes bearing unconscious witness that nothing is so easily read as the battered type and the inferior material of the newspaper? The other periodicals come next; and last of all comes the expensive printing.

Mr. Stirling's work on Hamilton is the most downright attack of a thresher-fish upon a whale which we remember in our day. We have for some time seen a work advertised, of which this seems to be intended as a part. This part was written before Mr. John Mill's work appeared. Mr. Mill has, in pursuance of his plan, examined in a chapter or two the points which Mr. Stirling has embraced in a small work. But the two plans are different. Mr. Mill criticizes the philosophy with reference to true or false; Mr. Stirling confronts the man with himself upon the question of consistent or inconsistent.

We had often noted, as we have sometimes said, that philosophers who adopt the *presentative* system, and maintain that we perceive the very external objects themselves, are very apt to explain and to reason upon what cannot be held as other than the *representative* hypothesis, in which we perceive only phenomena which are not the objects themselves. We think there is no presentationist or true

realist who cannot thus be convicted of falling into the representative, or inferential realist system. With Hamilton, in this particular, we had been much puzzled. We knew he was a combatant who, if his own piece hung fire for a single moment, would grasp at the rifle of a dead enemy. But we did not know, and we doubt if Mr. John Mill knew, to what a singular point this alternation of system was carried. Mr. Stirling begins by collecting a number of passages in which Hamilton is clearly, fully, and dogmatically a presentationist; and another number in which he is as clearly, as fully, and as dogmatically, a phenomenalist. In one place the external reality is the immediate and only object of perception; in another matter is only known by its qualities, and those qualities only as phenomena. In one place

Rerumque ignarus imagine gaudet

is quoted as a sarcasm on the opponent; in another as the conviction of the writer.

We next come to Mr. Deuchar, a rambling, all-sufficient, self-sufficient assailant of Hamilton, Mill, Mansel, Candlish, Ferrier, Popery, &c. We should gather from various allusions that Mr. Deuchar has refuted them all before, but does it once more for security. He tells us that when the Bishop of London said at Glasgow that Plato and Aristotle ought to be textbooks, he "instantly wrote to him pointing out his error"—with Mr. Deuchar all difference from Mr. Deuchar is error. We need hardly say that he has nothing in common with the men whose opinions he assails: with this verdict he ought, if consistent, to be more than satisfied.

Prof. Grote's 'Exploratio' is somewhat of a phenomenon. Very unlike Ferrier, who declared that before himself no one had seen the true face of a philosophical question, Mr. Grote doubts about the correctness of every one, himself included. We must not say he is a sceptic, for we might thereby misrepresent his temperament; we should rather call him a dissatisfied person. He thinks the old vein of philosophy exhausted, and with no great result. He would have psychology more connected with physiology and less with philosophy; with more of material from observation, especially of the comparative mental anatomy of man and the lower animals. A work of doubts and dissatisfactions, full of criticism on more positive writers, is hard to describe in few words: but those readers who are inclined to go a-doubting will find Mr. Grote a thinker worthy of their consideration. We are very much inclined to go with him in one great point. We strongly suspect that mind has been written on with too little of external observation. Each thinker appeals too much to his own mind, too little to the experience of other men. If every man wrote a treatise on his own watch, without looking at that of any one else, would not the art of horology be as psychological in its condition as it is now sufficient and improving?

Mr. Stothard's 'Psycho-Neurology' is simply a little book on physiognomy and general phrenology, unconnected with the details of Gall's system. We are by no means disposed to deny that there may be something in these systems, if it could be known what it is.

The Rev. Robert Taylor has discovered the "twofold purpose of creation." The first, but—which is curious—perhaps not the first in conception, is that the globe should be a platform—which again is curious—whereon man should be created rational, responsible, eternal, and the delight of his Creator. The second, that the soul should be a battle-field wherein the Author of Evil should be allowed to exert all his malignant powers, to the end that he should

be convinced that his rebellion is of no use against Almighty power and wisdom. And that he should finally be compelled to confess, before all created intelligences, that the Universal Creator is just and righteous in dooming him and all his adherents to the eternal torment of humbled pride, mortifying vexation, and unavailing remorse and despair. Mr. Taylor's mass of theology and geology neither proves any of this, nor tells how he came by it. But he feels his difficulty. If God created this globe and its inhabitants only to show the Devil how useless his rebellion was, it would be obviously absurd to put forward the fact that this same Devil is, by orthodox theology, to be the gainer in the strife.

The collection of Essays by Mr. Albert Barnes is one more instance of the collective dullness of things which, in their proper places as lectures or reviews, were readable enough. To expect even a reviewer to go through them one after another is more than is reasonable: we took one for a specimen, an account of the literature and science of America, and found it modest and sensible. The book is much deteriorated by being announced as having undergone "minor alterations" at the hands of Dr. Henderson. We want our American, "neat as imported": how are we to know, when a phrase or a thought suggests something which might be of interest as coming from the United States, whether we are really to attribute what strikes us to Mr. Barnes or to Dr. Henderson?

We now come to Dr. Boase on human nature and the necessity of a revelation. His work is addressed, we suppose, to believers, for he does not attempt to establish revelation: and what is the use of attempting to prove the necessity to those who believe the thing exists we never could understand.

We have had a kind of panorama of what is going on in the psychological world. We have the extremes of sound thought and mere puerility. We have strong and earnest minds labouring to find out and weak and earnest minds announcing that they have got it. We have theology in several forms brought in aid of attempts to fathom the secrets of our minds. The collection before us is a fair sample of what has been, and is; and, for aught that appears, of what shall be.

A Walk from London to Land's End and Back, with Notes by the Way. With Illustrations. By Elihu Burritt. (Low & Co.)

SINCE 'A Londoner's Walk to the Land's End' was published, ten years ago, we have seen no book of travel, to our Cornubian *finis terre*, which we like so well as the one now before us. We have read it with pleasure, and have no reserve in our liking, except in a few particulars, to be hereafter noticed, which is more than we could say of the author's last year's 'Walk' in the opposite direction—to John o'Groat's. In that work the "Notes by the Way" were so voluminous and ponderous, that few readers could muster courage to seek out the travel-narrative that struggled through them; and the descriptions of scenery were so deficient in character, that it was hard for an inquisitive mind to discover any difference between the landscapes of Essex and Caithness. In the present volume, on the contrary, the author exhibits to us the changing features of the scenery as he foots it from shire to shire, and subordinates his "Notes" to the story of his "Walk."

Confessedly written for American readers, and to impart agricultural information to friends in New England, this walk from Kew Bridge to the utmost cliffs of Cornwall will

find favour at many an English fireside during the coming winter. With English characteristics, whether of scenery or architecture, of industry or humanity, the author has a lively sympathy; and, recognizing this, we tolerate the prevailing self-consciousness with which his book has been written. The range of his sympathies is so wide, that he is sure to strike a responsive chord somewhere. While walking past Pembroke Lodge he cannot help expressing the wish that every Foreign Minister had as quiet and pleasant a place as Earl Russell in which to con and pen his despatches. And when he lays out fifteen shillings for a ticket of admission to the Fancy Fair at Orleans House, Twickenham, his inclination to aid the Société de Bienfaisance was, perhaps, not less active than his desire to look a great gathering of English aristocracy in the face. No wonder that, in presence of the fairest ladies of the land, he found himself unable to maintain the essential degree of republican severity. He has a word to say, too, about the detriment to landscapes and private property occasioned by railways; in which we go with him. And he cannot walk across a piece of land where heath, furze, and brambles grow as Nature pleases, but he wishes that it was cultivated, so that every mouth might have enough to eat; but here we cannot agree with him. What is to become of us if every rod of land is to be brought under the plough? We can buy food, but we cannot buy wild, open places; and, judging from the indifference of the Office of Works to its forestal rights over Epping Forest, we cannot even keep those which have belonged to us ever since the days of the Heptarchy. No, no, Mr. Burritt; it is all very well for you to lament that Maidenhead Thicket and Cookham Common do not yield fifty cents worth of pasturage to the acre; but we protest against their inclosure, nevertheless.

Although Mr. Burritt has for some time held office as United States Consul for Birmingham, he does not forget that he was once a blacksmith, and a "learned" blacksmith; and he interests himself everywhere about labourers and wages, and in measures for the improvement of both. We can imagine the quiet pleasure with which he stopped to chat with the Berkshire blacksmith—a most exemplary fellow—and heard the roar of the bellows, and looked around on the tools with which he had worked his own way upwards. We know that wayside forge. It stands in one of the pleasantest parts of the pleasant vale of the Thames. The wages question occurs again and again; and we hear of a rustic couple near Swindon who lived bravely, and without dread of the future, on 15s. a week; of a wooden-legged turnip-hoer who spared 2½d. every week from his wages of 8s. for a Mutual Aid Society which numbers 200 members—all rustic folk; and of poor lace-makers at Honiton, who work for queens and dames of high degree, and yet look hungry, thin, and weary, and have no hope of better times.

We were, of course, prepared for a remonstrance, if not something worse, on the condition of labourers in Dorsetshire, a county which paragraphists delight to hold up as the opprobrium of England. But Mr. Burritt bears testimony on this point which deserves attention, and which we can corroborate from our own observation made during a walk through the county. "There is an impression abroad," he says, "that the farm-servants in Dorset are reduced to the lowest stage of depression, receiving the smallest wages and living on the hardest fare. Several conversations with different parties this day led me to believe that this

impression comes from a misapprehension, or rather exclusion of one important element in the estimate. The labouring men in this county, as in Wiltshire, receive generally only 8s. per week; but there is this very considerable difference:—here every man with a family not only has a cottage and garden rent-free, but frequently an additional patch of land for growing potatoes; and sometimes he is gratuitously supplied with the fuel he needs, in the wood grubbed up in removing or trimming hedges; and sometimes in coal itself. There is also a very general agreement that the farm-labourers shall have the small or imperfect wheat, called grysons, at 5s. a bushel, whatever the market price of good wheat may be.

Starting on the 31st of May, 1864, Mr. Burritt walks up the banks of the Thames to Richmond, where he "advises all Americans visiting London to put the Hill into their programme of enjoyment without fail." He visits the house in which Thomson wrote the best parts of his 'Seasons,' and ended his days; and journeys on to the Queen's Laundry, where he learns that a steam-engine, a manager and thirty-four servants are employed in washing for all the Royal residences in the realm, except that at Balmoral. "When the Queen is at Windsor," he says, "twenty-four baskets, averaging 150 lb. each, are sent away daily, or 3,600 lb., equal to a ton-and-a-half of solid linen, making a heavy load for the stoutest yoke of 'the King's cattle,' or of our own American oxen. There is a mangle in operation which is undoubtedly the most perfect and expensive machine of the kind ever made. The bottom and upper plates are of solid glass. The former is seven feet in length, three feet and nine inches in width, and seven-eighths of an inch in thickness, resting upon a slate bed."

In the description of Windsor, we meet with much that is intended exclusively for American readers, to whom the idea of a royal dining-room or a royal tomb must be as unfamiliar as arithmetic to a Cherokee. And is it for them that the turnpike-road from Maidenhead to Reading is made to pass through a "lovely region"? Lovely enough it is at a few miles to the right or left; but having footed more than once the whole distance from Hyde Park Corner to the heart of Berkshire, we have the best of reasons for believing that the loveliness is to be found only on the "Forest Road," or along the brink of the Thames. The traveller who desires to see lovely landscapes must eschew the highways.

With this habit of making the best of every thing, our author defines Reading as "a live town," with four noteworthy establishments, of which two are the Biscuit Factory and the Gaol, and he asks, without answering the question, whether, if the biscuits were distributed to the neediest classes, there would be less of crime than there now is? But concerning prison bread, he suggests that it is perhaps because the prison loaf is the largest and cheapest, that so many sin themselves into the gaol for it. Social science (so-called) would do well to take a note of this.

A visit to a famous sheep-farm, within sight of the Berkshire Downs, and a talk with the owner, who had made a fortune in Australia, afforded occasion for the propounding of a theory on what Mr. Burritt calls our "go-aheadity without brakes." "It is interesting," he remarks, "to notice how these colonial feeders, feelers and creepers are making young blood and vigorous nerve for England, keeping her up to a quick-step march of progress. America, republican and colonial, Australia, a continental edition of America and its activities in another hemisphere, are the

two lobes of one great heart, and beating with the same youthful impulses, and propelling them through all the veins of the mother-country, keeping her young and active with mental life and business speculation, even to exuberance in some cases. . . . You will be surprised, in travelling up and down England, to find how many Australians stand in the first rank of commercial and industrial enterprise. They never seem to think even of beginning business on a small scale, just as if they measured every undertaking by the dimensions of the continent on which they have lived."

To an American, our English downs are a surprise, for he has never seen anything at all resembling them in his own chalkless States, except rolling prairie. And because of their strangeness, they "will always affect him somewhat as ocean scenery does in a heavy ground-swell."

From particulars about sheep in Berkshire we pass to Dorsetshire dairies, with a glance by the way at Lord Radnor's model village, where roomy, comfortable and elegant cottages let for 5l. a year. The dairies make a favourable impression, for an English dairy-farmer gets 10 guineas yearly rent for each cow, while his American rival gets not more than 8 guineas. Lady Rolle's estate, at Bicton, with its 9 miles of rhododendrons and 1,100 varieties of trees, is an agreeable halting-place for an intelligent wayfarer; and not less so the Duke of Bedford's model farm, near Tavistock, where Mr. Horswell, the manager, "is decidedly opposed to the public exhibition of stock, unless it be of animals on their way to the butcher, being persuaded that the present system of feeding for shows is most hurtful and unwise for the farming interest." We wish there were many such managers as Mr. Horswell in every county.

Four weeks were spent in the walk to the Land's End, and by the 23rd of July Mr. Burritt had returned to London. As he began with the Queen's Laundry, so he ended with the Queen's Dairy, and found it difficult to express all his admiration of that remarkable building, which, in ornament and utility, combines the last conceptions of the late Prince Consort. As might be expected, the accomplishment of the walk is something to be proud of. Perhaps Mr. Burritt was the first American who ever did it, and being at Bridgewater, on July 15, he writes:—"This was an anniversary to me of special interest. This day, a year ago, I set out on my Walk from London to John o'Groat's. During the year I have measured the distance on foot between that extreme and Land's End, and from the latter to this point on my way back to London. In addition to this pedestrianism, I have written a book of four hundred pages, travelled several thousand miles by railway, lectured about sixty times, and performed other labours with foot, tongue, and pen. So, on the whole, it has been one of the busiest as well as most enjoyable years of my life."

We take leave of Mr. Burritt with a wish that all his years in England may be equally agreeable, and that he may pay many a visit to his friend the Bideford postman, who, having grown corpulent and short-winded, now goes his round in a pony-cart. But if the U.S. Consul at Birmingham intends to keep on writing books, we recommend him to look more closely after his printer than he has done in his present work, in which the misprints are by far too numerous: for example—"Reubens" for Rubens; "Pompil" for Pompeii; "Danmoniurum" for Damnoniurum; "Tintangel" for Tintagel; "auricaria" for araucaria; "Pal" for Pol; "Dal" for Dol; "celebrities," and

many others. And what sort of a building, may we ask, is a Turkish Moslem? and what are jollities? And who was the "he" that went forth and wrote the tract which is destined to outlive Stonehenge, namely, 'The Shepherd of Salisbury Plain'? In his next edition Mr. Burritt will do well to write *she*; for that tract, as thousands of English folk know, was written by Hannah More.

NEW POETRY.

If the reasoning faculties of poetasters were not sometimes dormant, it would be easy to convince them that, when a work is once completely done it cannot need re-doing. This doctrine, so true as to secular subjects, cannot be less true as to sacred ones. We can only regard it, therefore, as a curious case of infatuation that two so-called poems have lately been issued upon the subject of Elijah. The scriptural account of this prophet—minutely, grandly, and even dramatically given—really leaves no room for a second narrative. It would be puerile to think that the careful but conventional "poetizing" of Mr. Moon, in *Elijah the Prophet, an Epic Poem* (Hatchard & Co.), or the sonorous declamation which marks *Elijah in the Desert*, by J. Antrobus (Longmans & Co.), showed any qualifications for the self-imposed tasks of the writers.—Amongst books, which are not altogether without signs of poetic fancy, but which exhibit in a far larger degree crudeness, feebleness, or poetic diffuseness, we may mention *A Poet's Playmates, or Country Pictures*, by the Rev. Charles Armstrong Fox (Bath, Binns & Goodwin; London, Marlborough & Co., and Houlston & Wright); *Idylls of the Hearth*, by Joseph Verey (Aylott & Son); *The Evergreen Oak, and other Rhymes*, by Charles Hetherington (Kingston, Surrey Comet Office); and *The Cottage on the Cliff, &c.*, by H. J. Skinner (Hamilton & Co.), the work last named being the most hopeful of the group. As more elegant and judicious poems, though with no trace of original genius, we may name *Poems*, by T. Frederick Ball (Bennett), and *Poems*, by the late Edmund J. Armstrong (Moxon & Co.). The preface to the latter volume is, virtually, an interesting biography of the author. Mr. Armstrong's poems show a kind of half-developed power, which time and discipline might have matured into excellence. If he had not imagination, he had imaginative tendencies,—

Like the bright nebulous matter between stars,
Which, if not light, at least is likeliest light.

—*Hymns on the Holy Communion*, by Ada Cambridge, with a Preface by the Rev. Robert H. Baynes, M.A. (Houlston & Wright), is irreproachable as an expression of devotional feeling, while it has average merit of style.—In *One Hundred Songs*, by James Ballantine, with *Melodies, Original and Select* (Glasgow, Marr), we have a book of capital Scottish lyrics, some of which are known on this side of the border. The songs have been set to airs, either furnished by modern composers or adapted from national melodies. The work before us contains both words and airs, and, though the latter show at times a strong family likeness, deserves to be popular. The new and improved edition of *Epigrams, Ancient and Modern*, edited by the Rev. John Booth, B.A. Cambridge, (Longmans & Co.), is capable of still further improvement, though the collection helps to supply a want in literature. The epigrams, which are arranged in chronological order, begin with specimens from the Greek Anthology and Latin classics, and then take a leap to English authors, "known and unknown," of the sixteenth and

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two following centuries. The third section includes modern writers of *jeux d'esprit*, in France, Germany, and Southern Europe; and the concluding one, resuming English examples in the eighteenth century, brings them down to our own day. Martial's confession as to his own epigrams, "*Sunt bona, sunt quedam mediocria, sunt mala plura*," is singularly applicable to the present book. It contains some things that are brilliant and curious, much, too, that is indifferent or worse, and here and there an instance of bad taste. The omissions, again, are so numerous, that the crop of wit has still to be reaped rather than gleaned. The fact that the extracts here are almost entirely confined to verse will show what wealth of essential epigram is still outlying in the essayists and comic dramatists of England alone. A book of this kind cannot, of course, include all examples, but it should certainly include all the best. In a future edition, some selections, which cannot fairly be called epigrams at all, might well be replaced by specimens from the prose of Congreve, Addison, Steele and Goldsmith. Mr. Booth may avail himself of the same opportunity to omit in one section of his work the couplet after Martial, which appears at page 22, and which re-appears at page 122:

Lend Spongie a guinea, Ned? You'd best refuse,
And give him half. Sure, that's enough to lose!

The editor may also reassure us as to the correctness of this version of Porson's punning epigram on the gerunds:

When Dido's spouse to Dido would not come,
Then Dido wept in silence, and was Di-do-dumb.

We have been accustomed to a reading of this epigram which neither violates metre nor implies the marriage of Æneas with Dido. We will not actually affirm, though we suspect it, that the lines here ascribed to Porson are wrongly quoted.

OUR LIBRARY TABLE.

Rates and Taxes: and How they were Collected. Edited by T. Hood. (Groombridge & Sons.)

TWELVE months have passed since Mr. Thomas Hood and five literary coadjutors gave us some cheery and seasonable music on a "Bunch of Keys," and now, at the close of another year, the same clever companions put forth a second volume of stories under a title that will, the editor thinks, "come home to every man." The introductory chapters, by Mr. Thomas Archer, give a droll account of the state of politics and religion in St. Barabbas, Squashleigh, and describe the means by which the Rates and Taxes were collected. Mr. W. J. Prowse follows with a pathetic tale, 'Like to Like: a Story told by the Water-Rate, in Nine Small Instalments.' In 'The True Story of Caesar and Brutus,' the editor disposes of the dog-tax; Mr. T. W. Robertson unfolds a tale in the name of the Poor-rate; the collector of the income-tax, Mr. W. S. Gilbert, "reads a story found in a drawer, and called 'Maxwell and I';" and Mr. Clement W. Scott gives us some entertaining extracts from "A Policeman's MS." The writers of these excellent trifles have not attempted to make their stories dove-tail and form one continuous narrative; but though the sketches differ widely in aim and treatment, they are brought into harmony by the good fellowship and manly kindness that pervade the entire volume. Mr. Robertson's sketch of the Eccles family is capital, especially those touches which illustrate the Bohemianism of the girls; but by far the best contribution is the editor's evidence concerning the dog Brutus, and Mr. Meyrick Mountford, the compliant curate of Beechworth, who, through his constitutional inability to decide any question for himself, becomes the nominal owner and actual proprietor of "a beast of a dog," that at one period of its career bids fair to deprive the wretched clergyman of fame and fortune. The humour of this tale is well sustained, and in some places it

resembles the mirth of Hood the elder, in his more riotous moments.

Diamond Dust. By Eliza Cook. (Pitman.)

A FEW sparkling sentences and many commendable maxims may be found in this collection of aphorisms and definitions, to which the author has applied a title that is more satisfactory at first sight than on second thought. Making no claim to originality, Miss Eliza Cook, in a modest and conciliatory preface, informs her readers that in composing the book she has merely "sought to condense and revise every sentence culled from the ever-green paths of Intellect and Imagination." Labour, without doubt, has been expended on the volume, but it seems to us that the labour has been misdirected. For the sake of the amiable writer of popular verses, we trust that she will find many persons ready to put a higher value on her diamond dust.

Sketches by an Idle Man. (Pitman.)

FRANKLY making confession, the author says—"The following Sketches are what they profess to be—the work of an idle man. Written during some months of idleness, and, for the most part, describing the result of experience gathered during years more or less wasted, they have the merit of being, as far as they go, true views of life as it came under the writer's own observation." Books written in idleness are seldom worth the trouble of reading; and the experiences of men of wasted talents and opportunities are for the most part so uniform in their dreariness and so well known that they are little calculated to instruct or entertain any class of readers. The author of the present volume differs in no respect from the herd of idle men who spend youth in looking away from the wholesome and solemn lessons of existence, and when time begins to whiten their beards, contrive to flatter themselves that they have all the while been "studying life," and are consequently shrewder and wiser fellows than their less imprudent neighbours. One of the sketches, 'An Old Story,' is offensively coarse, and illustrates the familiar words which assure us that Satan is careful to find employment for idle hands.

We have on our table a new edition of *Leonore*, by Lady Chatterton (Macmillan), with the text carefully revised, and the addition of a very pretty illustration of the Knight and his phantom love, from the pencil of Miss Orpen.—Our miscellanies include, *Passages from the Poets, Chronologically Arranged*, by the Rev. Dr. Giles (Terry & Co.),—*My Beautiful Lady*, by Thomas Woolner (Macmillan),—*The Gentle Life: Essays in Aid of the Formation of Character*, Second Series (Low & Co.),—*The Greek Pastoral Poets, Theocritus, Bion, Moschus*, done into English by M. J. Chapman, M.A. (Saunders & Otley),—*Hebrew Idylls and Dramas*, originally published in 'Fraser's Magazine,' by M. J. Chapman, M.A. (Saunders & Otley),—*The Iliad of Homer, Books XIX. to XXIV.*, translated into Blank Verse by Charles Ichabod Wright, M.A. (Longmans & Co.),—*Sermons and Expositions*, by the late John Robertson, D.D., Glasgow Cathedral, with a Memoir of the Author, by the Rev. J. G. Young (Strahan),—*The Heavenly Father: Lectures on Modern Atheism*, by Ernest Naville, translated from the French by Henry Downton, M.A. (Macmillan),—*Short Sermons for Hospitals and Sick Seamen*, by the Rev. J. B. Harbord, M.A. (Blackwood & Sons),—*Vegetable Cookery*, &c., by John Smith (Pitman),—*Hide and Seek; or, the Mystery of Mary Grice*, by Wilkie Collins (Smith & Elder),—*Paul Ferroll: a Tale* (Smith & Elder),—*Entanglements*, by the Author of 'Mr. Arle,' &c. (Smith & Elder),—*Queer Customers: What they Did and What they Didn't*, promiscuously set down by their Contemporary, Barrie O'Barry (Routledge & Sons).

CHILDREN'S BOOKS.

The Boy's Own Treasury of Sports and Pastimes. By the Rev. J. G. Wood, J. H. Pepper, Bennett, Miller, and others. With upwards of Four Hundred Illustrations. (Routledge & Sons.)

CONCERNING all out-door and in-door pastimes known to English schoolboys,—of games with toys and games without toys,—of sports followed in

winter when ice binds the river and snow clothes the plain,—about fireside tricks, athletic exercises, and garden gambols,—and upon the management of the various animals that fall within the control of lucky schoolboys,—the authors of this profusely illustrated volume speak with accurate and abundant information. It is a great improvement upon the books of sports which used to be put into the hands of schoolboys twenty years since.

The Boy's Book of Trades, and the Tools Used in Them. By One of the Authors of 'England's Workshops.' Comprising Brickmaker, Mason, Bricklayer, Plasterer, Carpenter, Painter, Plumber, Manufacturer of Gas, Iron-Founder, Blacksmith, Brassfounder, Gilder, Cabinet-Maker, Floor-Cloth Maker, Paper-Stainer, Calico-Printer, Tinsman, Farrier, Needlemaker, Holpreser, Cutler, Cotton-Manufacturer, Tailor, Tanner, Shoemaker, Saddler, Hatter, Miller, Baker, Sugar-Refiner, Dyer and Scourer, Coppermith, Gunmaker. (Routledge & Sons.)

GOOD in aim and execution, 'The Boy's Book of Trades, and the Tools Used in Them' is a volume which master-mechanics and journeymen should put into the hands of their sons, so that the lads may take a survey of the various branches of mechanical industry, and form a notion of the kind of labour which each branch requires, before they select their callings and enter upon terms of apprenticeship. Too frequently the father selects an occupation for his boy and assigns him to instructors in the craft without consulting his wishes, or at least without giving him the means of making an intelligent and free choice of a career; and in a large number of cases, where this inconsiderate and unsympathetic course is taken by the parent, the boy is bound to an employment which either proves discordant with his tastes or gives him no opportunity for using the most serviceable of his natural endowments. The children of workmen should be permitted and encouraged to select congenial occupations in their rank of life, just as boys of a higher grade are enabled by wise fathers to choose their professions in accordance with their ambitions and peculiar capacities. A mechanic's child may have a "natural turn" for a special craft, just as much as a gentleman's son may have a special fitness for the bar and yet lack the qualities that would enable him to be a sound physician, or possess a constitutional aptitude for naval or military life and yet be altogether unsuited for the clerical profession. In future years the present compiler may with advantage extend his chapters and introduce remarks on crafts that are unnoticed in this first edition; but as it stands the work is a creditable and useful production.

The Naughty Girl of the Family. By Mrs. Henry Mackarness. Illustrated by F. W. Lawson. (Routledge & Sons.)

THE author of 'A Trap to Catch a Sunbeam' has written an agreeable and healthy tale, containing several truthful pictures of the domestic life of little girls, but in some places causing dissatisfaction by a strong resemblance to novels of an inferior sort. Practice would make Mrs. Mackarness a good writer of stories for children.

Among illustrated books for children we have on our table *Echoes of our Childhood* (Masters), by the Author of 'Eversley,' illustrated by E. R. B. The verses which form the text of this publication are apt and pleasant enough; the drawings are trivial, and very badly executed.—*Wordsworth's Poems for the Young*, with Fifty Illustrations by J. M'Whirter and J. Pettie (Strahan). Here we have a well-made selection from the works of the great poet. Several of Mr. Pettie's drawings here are pleasantly and tastefully conceived and cleverly executed. We may commend those which are attached to 'Alice Fell,' 'The Idle Shepherd-Boys,' and the 'Address to a Child.' Mr. M'Whirter is happy in his little landscapes—see those to the 'Address to a Child' (seven in all), 'We are Seven,' 'Anecdote,' p. 82, and 'The Rainbow,'—the last a capital bit of mountain scenery.—*Stories told by a Child*, by the Author of 'Studies for Stories,' (Strahan), is a nice little book for very young children, with nice little illustrations by Messrs. J. Lawson, F. Eltze, and A. B. Houghton.

We may also mention the following books, designed for young folks: *The Life and Adventures of Robinson Crusoe*, of York, Mariner, containing Six Coloured Engravings on Steel (Edinburgh, Gall & Inglis).—*The Swiss Family Robinson*, illustrated by Coloured Steel Engravings (Edinburgh, Gall & Inglis).—*A Picture History of England, from the Invasion of Julius Cæsar to the Present Time, written for the Use of the Young*, by H. W. Dulcken, Ph.D., illustrated with Eighty Engravings by the Brothers Dalziel, from Designs by A. W. Bayes (Routledge).—*Winning Words: a Lamp of Love for the Young Folks at Home* (Edinburgh, Gall & Inglis).—*Stories of my Childhood*, by Uncle Frank (Edinburgh, Gall & Inglis).—*Black, Jones and Brown, for Country or Town, with appropriate Rhymes for all Ages and Times* (Dean & Son).—*Great Fun for Little Folks*, comprising the *History of Hop, Skip and Jump*, *Phemie and the Fern Fairy*, the *Story of Dolly Downie and the Live Rocking-Horse*, *Artistical Arthur*, *Charlie's Riding Lesson*, the *Cherry-Coloured Cat and her Three Friends*, *Dog Toby's Doings*, *Harry Hightepper and his Horse*, *Cousin Nelly's Stories after School*, *Master Mischief and Miss Meddle*, the *House that was built for Dolly*, and *Grandmamma's Spectacles* (Low & Co.).—*John Gilpin*, illustrated by C. A. Doyle (Edinburgh, Nimmo).—*and The Children in the Wood*, told in Verse by Richard Henry Stoddard, illustrated by H. L. Stephens (New York, Hurd & Houghton).

LIST OF NEW BOOKS.

Barnes's Essays on Science and Theology, cr. 8vo. 3/6 cl.
Brakelott Book, 12mo. 3/6 cl.
Bright's Hymns, and other Poems, 8vo. 4/6 cl.
Britton, French Text, revised, &c. by Nichols, 2 vols. roy. 8vo. 38/
Brodie's Euthanasia, Poem, Canto 1, post 8vo. 3/6 cl.
Buckland's Curiosities of Natural History, 3rd series, 2 vols. 21/
Byron's Prisoner of Chillon, illuminated by Audley, royal 8vo. 21/
Cæsar's Gallic War, First Book, by Isidore, 12mo. 1/6 cl.
Changed Cross (The), by L. T. W., illuminated, sq. 7/6 cl.
Cooke's Our Reptiles, 8vo. 4/6 plain; 6/6 coloured; cl.
Cornelius O'Lord upon Men and Women, 8rd series, cr. 8vo. 10/6
Coulson's Vortice, its Radical Cure, &c. post 8vo. 2/6 swd.
Dalby's Tales, Songs, and Sonnets, 12mo. 5/6 cl.
Don Quixote, trans. by Jarvis, illus. by Gilbert, post 8vo. 3/6 cl.
Echoes of Apostolic Teaching, Preface by Bickensteth, 8vo. 5/6 cl.
Flint's Christ's Kingdom upon Earth, cr. 8vo. 7/6 cl.
Goodwin's Ministry of Christ in the Church of England, 2/6 cl.
Harbord's Short Sermons for Hospitals, 12mo. 4/6 cl.
Harris's Lessons from St. Peter's Life (Lent Lectures), 8vo. 2/6
Hopkinson's Working Engineer's Practical Guide, 8vo. 4/6 cl.
Howat's Sabbath Hours, 12mo. 3/6 cl.
Hudson's Sermons to Schoolboys, 2nd series, 8vo. 2/6 cl.
Ingham & Davis's Discussion on Low & High Pressure Steam, 10/
Lacelle's Treatise on Cultivation of Coffee, post 8vo. 3/6 cl.
Loma's The Model Prayer, Ten Sermons, 12mo. 3/6 cl.
London and Provincial Medical Directory, 1866, 8vo. 10/6 cl.
Lorimer's Constitutionalism of the Future, post 8vo. 3/6 cl.
Lott's English Governors in Egypt, 2 vols. post 8vo. 21/6 cl.
Macmill's Reckoning Tables and Rates of Payments, 4to. 7/6 cl.
Macleod's The Judgment Books, cr. 8vo. 4/6 cl.
Main's Introduction to Plane Astronomy, 8vo. 7/6 cl.
Marriott's Elements of the Devotional Words of Holy Scripture, 4/6
Morton's Clarkson Gray, Poems, sq. cr. 8vo. 7/6 cl.
Newby's Common Sense, 3 vols. post 8vo. 31/6 cl.
Organized Christianity: Is it of Man or of God? cr. 8vo. 1/6 swd.
Prescott's Every-day Scripture Digest, 8vo. 10/6 cl.
Ranking's Half-Yearly Abstract, Vol. 42, post 8vo. 6/6 cl.
Rende's Brief Chronicle of the Bible, cr. 8vo. 2/6 cl.
Richardson (Chas.). The Peasant Preacher Memorial 8/6, cr. 8vo. 5/
Routledge's Nursery Picture-Book, 24 coloured pictures, 8/6 cl.
Poems of the Inner Life, Selected from Modern Authors, 6/6 cl.
Seaman's Sermons, 8vo. 2/6 cl.
Stubb's Guide to Punctuation, 12mo. 2/6 cl.
Timbs's Club Life of London in 17th, 18th and 19th Centuries, 31/
Trollope's Belton Estate, 3 vols. post 8vo. 31/6 cl.
Trousseau's Lectures on Clinical Medicine, Part 1, 8vo. 4/6 swd.

SIR C. L. EASTLAKE, P.R.A.

OUR readers will be grieved, but not surprised, to hear of Sir C. L. Eastlake's death. Ten days before he died, his case was hopeless; he rallied slightly for a few hours; and then the final stage of his decline set in. He died on Saturday.

His father, a solicitor of Plymouth, and Judge Advocate of the Admiralty Court, says Haydon, was a man of distinguished talent, fine taste, powerful conversation, and poetical mind, but indolent to a vice. He is distinguished as having founded the public library of his native town. Like his son, he was a native of Plymouth, and a great friend of Haydon's, who undertook the education in Art of the son, probably being further induced to that charge by the fact that the young Eastlake was a schoolfellow of another grade in the well-known grammar-school of Plympton St. Maurice, where also Reynolds and Northcote had been taught, and of which Reynolds's father was master. Charles Eastlake was born November 17, 1793, at Plymouth, and was, for a short time, a pupil in the Charterhouse; he came to London, finally, in 1808, and soon after entered the schools of the Royal Academy. Under Haydon, Eastlake dissected,

drew, and carried on his elementary studies; his first picture, says the instructor, "was a failure,—tame beyond hope." For many years he seems to have given no worthy promise of pictorial power. Mr. Jeremiah Harman, that excellent patron of the Arts, whose timely aid saved Haydon, when—a perfect stranger—he obtained 300*l.* from him, bought Charles Eastlake's first picture, 'The Raising of Jairus' Daughter.' By means of Mr. Harman, he was employed to copy pictures in the Louvre, then bursting with the treasures collected by Napoleon. The Hundred Days sent Eastlake to England again, and the arrival of the Bellerophon at Plymouth found him settled there, temporarily at any rate, as a portrait-painter. Hence were obtained those opportunities which may be said to present us with the earliest incident in the career of the future President. The Emperor was accustomed to pace the deck of his prison, and, as Eastlake thought, not unwillingly, gave the artist favourable opportunities for sketching him by coming to the gangway, and remaining there so that he could be seen at whole length. The result was a most successful portrait. Two years later than this (1817), he visited Italy, having for companions Sir C. Barry and Brockedon, of sketching notoriety, author of 'The Passes of the Alps,' and inventor of certain improvements in the manufacture of drawing-pencils, a man of extraordinary ingenuity, who, nevertheless, died miserably poor. While in the classic countries, Eastlake executed a series of sketches of antiquities, on commission for his friend Mr. Harman. Returning to England about 1820, he painted 'Paris receiving the Apple from Mercury,' a picture which attracted no attention, and did not find its way to the Royal Academy Exhibition. Another visit to Rome was prolonged for a considerable period, during which, in 1823, Eastlake sent for exhibition three pictures, Nos. 12, 63, and 202, in the Catalogue for that year, respectively—'Castle of St. Angelo,' 'The Coliseum,' and 'The Basilica of St. Peter's.' Subjects from the lives of banditti, 'A Girl of Albano leading a Blind Woman to Mass,' followed, in 1825. 'Isaacs repelling the Thebans' (No. 285) procured the painter the Associateship of the Royal Academy, and remains in the possession of the Duke of Devonshire, the original purchaser. Before this his manner may be illustrated by a small work now in Sir John Soane's Museum, Lincoln's Inn Fields, styled 'The Red Cross Knight,' a subject from Spenser. 'Pilgrims arriving in sight of Rome and St. Peter's, the Anno Santo' (R.A. 1828, No. 10), became the property of the Duke of Bedford; this work was engraved, and so popular that the replicas are exceedingly numerous; in fact, the painter got tired of making them. The next year brought the artist to England again, and was signalized in his career as that of the popular, but by no means valuable, Byron's 'Dream,' also engraved. Contadini, monks, Greeks, of the Byronic stamp, peasants and what not else, painted with a certain amount of grace, but no strength or soundness, proved the staple of his contributions for many years. In 1830 he was made R.A. In 1839 appeared 'Christ Blessing little Children,' and in 1841 'Christ Weeping over Jerusalem,' both engraved, and rather noteworthy as showing what was then considered high Art than on any other account. The best picture of this high-aiming class, although it was by no means a pleasant one, was 'Hagar and Ishmael' (1843). The Summer House at Buckingham Palace contains one of the pictures of 1845, illustrating 'Comus.' As works of Art, Eastlake's best productions, in fact the only ones publicly exhibited upon which a severe critic can look with perfect satisfaction, were 'Helena,' from 'All's Well that Ends Well' (R.A. 1849, No. 144), a bust study; 'Ippolita Torelli,' from Castiglione's 'Poemata' (R.A. 1851, No. 135); and 'Violante' (R.A. 1853, No. 186). In these works the grace, gravity and suavity of the artist's taste sufficed to produce much that was in the highest degree pathetic; enough to redeem the timidity and vapidity of his technical manner. The Scripture subjects are but poor versions of the sentimentality and affectation of Ary Scheffer, then the fashionable painter, and one who was,

for reasons that are obvious enough, peculiarly affected by our subject. His career as a painter closed in 1855, when 'Beatrice' appeared.

In other respects Sir Charles claims higher praise. As a critic he is well known; and it is right to say that, on the whole, his influence in that capacity was directed to high and worthy aims; next to Mrs. Jameson, we owe, probably, most to him for an extension of popular knowledge of the early Italian schools of painting. The additions to the National Gallery while under his direction have been made in a very severe order of taste: wisely so, and greatly to the benefit of the English School. An unfortunate paper on "Sculpture," published in 1844 (Appendix to Report on Fine Arts), wherein the use of modern costume in works of that art was deprecated, was certainly injurious to the hopes of those who trusted good might come from the application by Englishmen of those principles which had guided the greater schools of sculpture. He was, if not the translator, the annotator of Kugler's 'Handbook of Painting' and of Goethe's 'Theory of Colour,' &c. He wrote 'Materials for a History of Oil Painting.' In 1841 he became Secretary to the Commission of the Fine Arts, and continued in that office until the recent dissolution of the body. From 1842 to 1844 he was Librarian to the Royal Academy. He became, in 1843, Keeper of the National Gallery, and resigned the office in 1847; in 1853 he obtained the higher distinction of the Directorship of this institution. He became President of the Royal Academy in 1850, when, as usual on such occasions, the painter was knighted. He succeeded Delarocche as Honorary Member of the French Academy in Rome in 1858. He was also F.R.S., D.C.L. and Knight of the Legion of Honour.

M. QUÉRARD.

ONE of the most noted, not only of modern French, but of modern European bibliographers, was buried at Paris on the 2nd of December. Jean Marie Quérard, or Joseph Marie Quérard, for his name is given both ways in works of authority, was the author of the 'France Littéraire,' which is a book of constant reference to all who take an interest in French literature. Quérard was born at Rennes, on Christmas Day, 1797, and was thus, at his death, in the sixty-eighth year of his age. He became a "bookseller's boy" at the early age of ten, went to Paris at fifteen, spent five years of his life, from 1819 to 1824, in a bookseller's shop at Vienna, and passed the rest of it at Paris, engaged in numerous works of bibliography which have made his name familiar throughout Europe.

Of these, the chief is the 'France Littéraire,' issued in ten volumes, from 1826 to 1842, and consisting of an alphabetical list of French authors from 1700 to the time of publication, with a bibliographical catalogue of their works, and occasional remarks on the different editions, the whole executed with much accuracy and neatness, and showing in every page the qualities of an editor as well as a compiler. The great defect of the book is, that, as anonymous and pseudonymous works, and thus, amongst others, all periodical publications, are systematically excluded, the ten closely-printed volumes present, after all, a very imperfect survey of French literature for the time specified, and that, from the long delay in publishing the successive volumes, the letter A presents only the authors of a period sixteen years earlier than that represented by the letter Z. The author aimed at supplying these deficiencies, in not a very scientific way, by three different supplements, not one of which was so fortunate enough to bring to completion. One of them, entitled 'La Littérature Française Contemporaine,' which was commenced in 1839, before the 'France Littéraire' was finished, was to continue the list of authors only, and was to be completed in three volumes; but, unfortunately, M. Quérard had taken up a notion of improving the interest of the work by expanding the biographies, which he carried to such an extent that, under the name of Napoleon Bonaparte, introduced as a French author, he gave a summary of the Emperor's whole career, which extended far into the second volume. The pub-

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lisher, after remonstrating in vain, carried the affair before the tribunals, who released him from his engagements with M. Quérard, and gave him the right of publishing a continuation by any other author. The 'Littérature Contemporaine' was brought to a conclusion, in very creditable style, by M. Bourquelot, in 1857, in six volumes; but, during its progress, the continuator and publisher were assailed by the original author in periodicals and pamphlets in a style which brought on fresh appeals to the tribunals, whose condemnation of M. Quérard to fines and costs led to his incarceration, in 1855, in a debtor's prison. A subscription which was then set on foot in his favour among the friends of bibliography in general, testified to the number of his admirers in France and abroad, and was used in enabling him, among other things, to commence a short-lived bibliographical periodical, entitled, somewhat too complacently, 'Le Quérard.' A 'Dictionnaire des Ouvrages Polynomes et Anonymes de la Littérature Française,' which was commenced, in 1846, as an additional supplement to the 'France Littéraire,' stopped short at the word 'Almanack'; and a work on the French pseudonymous authors of the last four centuries, 'Les Écrivains Pseudonymes,' did not advance beyond two volumes, numbered as the 11th and 12th of the 'France Littéraire,' and concluding with the letter R. One cause of the non-completion of these later compilations was, no doubt, that their author had greater predilection for a new work which rather belonged to literary history than mere bibliography, the 'Supercheries Littéraires,' or History of Literary Frauds and Trickeries, which, originally announced to be in one volume, gradually extended to five volumes, published between 1847 and 1853. This is a mine of literary anecdote, much of which is of an interesting, but much of a monotonous and disagreeable character, and such as few readers would care to pursue through the pages of five octavos. A second edition was just on the point of commencement at the time of M. Quérard's decease, and we are told that the completion of it would have given him peculiar satisfaction, from the opportunity it would have afforded him of repairing some injustices committed in the first. Another work of importance, for which he had long been making preparations, was an 'Encyclopædia of Bibliography,' the manuscript materials of which are all that he has been able to bequeath his widow. Though so general in its title, it was to be an "index of subjects," extending to French literature only. His friend, M. Paul Lacroix, better known by his pseudonym of "Le Bibliophile Jacob," who delivered the funeral oration over his grave, spoke with some acerbity of the ill-fortune which had pursued M. Quérard during his whole career, and which he described as the common lot of bibliographers, but which, in this instance, may surely be partly ascribed to the character of the individual. M. Lacroix went on to remark that a ray of hope had gilded the last few months of M. Quérard's life, as the Minister of Public Instruction, M. Duruy, had intimated to him that some method would be taken of recognizing and rewarding his merits. It is certainly a singular fact that Spain is at present the only country in Europe in which bibliography is encouraged at the expense of the State; and there is a public competition of bibliographers for lucrative employment as librarians.

THE FENIANS.

As Mr. Aubrey De Vere desires us to publish the following letter, we do so with pleasure; but not because it is necessary to correct a remark of our own. We never imagined it possible to rank Mr. De Vere among the Fenians; and we said it was impossible to suspect him of any disloyal feeling. The account of his poems and his opinions will be read with interest, however, for its own sake:—

Currah Chase, Adare, Ireland, Dec. 23, 1865.

The *Athenæum* for the 9th of December, which has been put into my hands, informs the public, in an article upon a recent volume of selections from Irish Lyrics, that Fenianism possesses an elaborate literature. Of this literature, it is affirmed that it "has found its way into the cabins and

whisky-shops of the lower classes." It is remarked that this circumstance "gives to the Fenian conspiracy a character far graver than the affair of '48, and recalls some of the features of the times of Wolfe Tone."

The article in question charges me with having a part in this literary conspiracy. After quoting from three poems of mine, which are included in the volume reviewed, it asks, "and who is the author of this fiery admonition to the Irish landlords?" It then proceeds to name me, and to make several personal remarks on me, as regards education, social position, &c. From one of the poems which it quotes as a part of this Fenian conspiracy it infers my "thorough appreciation of the Celtic mind." It is complimentary enough to remark "no one can suspect him of being a Head Centre;" and, indeed, it also allows that this volume, as well as the numbers of the *Irish People* (journal), is free from "those incitements to assassinating priests and landlords of which so much has been said."

The party with which an anonymous writer would thus connect my name is, as all the world knows, a Jacobinical sect, the principles of which are fatal alike to all political order, property and religion. That it possesses a literature is a discovery which Ireland, I believe, has not made, and which will probably be a surprise to the highly respectable publishing firm, the name of which I see is prefixed to the volume the *Athenæum* has reviewed.

The statements and the insinuations made respecting myself are alike without foundation. Three or four poems of mine have apparently been included in the volume noticed by your critic, as several of my compositions have been included in other volumes of selections published both in England and Ireland. The verses in question belong to a poem published by Mr. Longman in 1861, and republished by Mr. Duffy, 1863, which has no reference to the events of the present century.

The Advertisement of that poem (entitled 'Inisfail: a Lyrical Chronicle of Ireland') states (page 2, 2nd edition), "The period of Irish history illustrated by the following poems is that included between the latter part of the twelfth century and the latter part of the eighteenth." * * To these six centuries belongs a remarkable unity of spirit. All the struggles that shook them were characterized at once by the spirit of liberty and that of loyalty, whether directed to Gaelic princes, to Norman chiefs who had become Irish, to Charles, or to James." The characteristics of Irish history celebrated in that volume are the opposite of those admired by Fenianism—the Mazzinianism of Ireland. The latest name it records is that of Grattan, and the latest event is the repeal of penal laws in 1778. The verses characterized by the *Athenæum* as an onslaught against the landlords refer to the days of Cromwell, when the Loyalists lost their lands; 'The Bard Ethel' belongs to the thirteenth century; and the whole poem is as unconnected with the nineteenth century as are the Ballads of Sir Walter Scott and Lord Macaulay.

What I said in the Preface to that book I now repeat: "Were the history of Ireland rightly studied by the more influential and intelligent of her sons (by the people it has never been forgotten), how many obstacles would be removed to kindly feeling between classes! how much would misinterpretation of motives be abated! * * A timid caution may shrink from historical studies (as though in an age of education the most interesting portion of human knowledge could be suppressed), but a mainly prudence will enjoin them" (Preface, p. xxiv). I do not know whether I should also repeat the statement, "In these days few, probably, are so biassed by party bitterness as to grudge an epitaph to Virtue and Calamity in times gone by."

Those who know me are aware that my political principles are the same whether Ireland or any other country is in question. They are those which sustain liberty, and therefore denounce Jacobinism; which sustain order, and therefore denounce injustice. Injustice to a noble cause misunderstood it has more than once been my duty to repel. A wrong done to myself I ever desire to impute, as far and as long as I may, to inadvertence or ignorance, not to design. But I do not choose that my name

should be defamed because I have written in illustration of my country's annals. They are not the property of the Fenians; and those who represent them as such are the friends neither of England nor of Ireland. The Past of Ireland does not belong to the domain of Treason, and what her Future requires is to be gained by constitutional means, by industry, and by that manly virtue which submits to no wrong and seeks redress by no folly and by no crime.

It would be superfluous for me to call the attention of a man of letters to the ludicrous consequences which would follow the assumption that a common purpose, or principle, exists among the numerous writers whose poems chance to be included in the same volume of selections. One of the most popular of such volumes in Irish circulation places several of the Rebel songs of 1798 side by side with Orange minstrelies that celebrate the battle of the Boyne.

To literary criticism I should never think of making a reply. It is another thing when a literary critic brings charges against the honour and moral character of persons of whom he knows nothing. On such occasions it is not the character of the person assailed only that is at stake. I trust that, your attention having been drawn to the circumstance, you will regret that the journal edited by you has been made the vehicle for such an attack. It is for you to consider how amends are to be made for it, and made as publicly as the attack has been. I remain, &c.

AUBREY DE VERE.

P.S.—I inclose a copy of my historical poem on Ireland (in the last edition), that you may judge for yourself whether the poems quoted from it have been righteously dealt with by the critic in the *Athenæum*. The first edition published by Mr. Longman was entitled 'The Sisters Inisfail, and other Poems.'

THE GORGEOUS GALLERY OF GALLANT INVENTIONS.

Maidenhead, December, 1865.

A fruitless search by literary antiquaries, during nearly the whole of the last century, warrants us in saying that there is in existence but one perfect copy of 'The Gorgeous Gallery of Gallant Inventions'; that single complete exemplar I am about to reprint, and it is now in a forward state in the press. The earliest work of the kind in English was 'Tottel's Miscellany,' 1557; next came 'The Paradise of Dainty Devices,' 1576; and, thirdly, 'The Gorgeous Gallery of Gallant Inventions,' 1578. The two first of these I have already reprinted, the third will be completed in about a month; and if I have health and eyesight, they will speedily be followed by 'The Phoenix Nest,' 1593, by 'England's Helicon,' 1600, and by Davison's 'Poetical Rhapsody,' 1602. The whole will form a handsome uniform series of six separate works of the highest interest and greatest rarity.

With respect to all of them, I shall persevere in the course I have hitherto adopted, furnishing fifty copies at the mere cost of print, paper and transcript, the recipient of each exemplar providing me beforehand with his proportion of what I calculate will be the entire expense. I make myself responsible, in every instance, for the accuracy of the text; and my reward is the pleasure I receive in doing congenial work, and in the reflection that I am thus rendering it impossible that some of the scarcest and most valuable English books should ever be lost to our language.

And here give me leave to remark upon one or two singular points connected with the distribution of my fifty copies. Among the millions of which our metropolitan population consists, only a single exemplar is taken. The British Museum has not one of the originals (so far as I can ascertain from the multifarious and overgrown Catalogues), and yet it has never given the slightest support to my undertaking. In London and its neighbourhood there is no library, either public or private, that seems to wish to possess even such a book as a faithful reproduction of the first edition of the works of Surrey and Wyatt, whose poems, almost alone, fill the long dreary interval between the reigns of Richard the Second or Henry the Fourth, and that of Elizabeth. If a second copy of the really first

edition of 'Tottel's Miscellany' (which I used) were discovered, and put up to auction, I am confident that it would produce as many pounds as my reproduction of it has cost pence. In the same way, only a single copy of my reprint of 'The Paradise of Dainty Devices' (from a unique original, which recovers or restores various important productions to their right owners) has found a purchaser in a district much beyond that to which the old bills of mortality extended.

I am not disheartened by this fact, because elsewhere I have met with abundant support, especially in Scotland, Germany, and the United States; while several of my printed performances find their way even to Egypt, the Cape, India and Australia.

Those who have received my reprint of 'The Paradise of Dainty Devices' will have seen, by the figures following the preliminary "Notice," that the total cost was only 14s. My expectation, before I sent the transcript to press was that print, paper, and other incidental, but necessary, charges would raise the price of each copy to 20s., and I therefore required, in the first instance, to be put in possession of that sum. In fact, however, the expense was only 14s. for each copy, so that I am in debt to the amount of 6s. to each recipient. Now, my belief is that 16s. will cover the cost of each copy of 'The Gorgeous Gallery of Gallant Inventions'; so that if gentlemen who have obtained the reprint of 'The Paradise of Dainty Devices' will send me a post-office order for 10s., I shall be able, a few weeks afterwards, to send him, in return, an accurate reproduction of 'The Gorgeous Gallery of Gallant Inventions,' without further charge. My reprint will be as exact as I can possibly make it, including the great omissions in 1815, and correcting, I may say, hundreds of variations and blunders in the careless reprint of that year.

The above applies exclusively to the recipients of my 'Paradise of Dainty Devices'; but any subscriber who has not that volume must, of course, send me a post-office order for 16s.; which, if it arrive in time, will secure to him a copy of 'The Gorgeous Gallery of Gallant Inventions.'

J. PAYNE COLLIER.

LIFE IN SPAIN.

Burgos, 1865.

I think it may safely be affirmed that Cervantes tried "to laugh Spain's chivalry away," but did not quite succeed. The little history of 'El Cura Merino,' or El Pastor, rather tends to induce the idea that the spirit of the Cid lingers in "that romantic land he loved so well," but does not often show itself to mortal ken; perhaps, like the *capa* of the rancid Burgalese, it is ready when needed. Beginning with the bones of the Cid carefully secured, in a walnut-wood coffer, strongly bound and heavily locked, in the chapel of the Ayuntamiento, it is clear that hero, as most great men have ever been, was a little man. If the lettered limner, who has handed down to us his portrait, was clever at catching a likeness, Ruy Diaz was a noble-hearted warrior, said his prayers, killed, slayed and looted, like a good knight and true gentleman. The simple annals of his life, as set forth in the 'Poema del Cid,' show him to have been a pattern cavalier, and singularly gentle and affectionate for the stirring times in which he flourished. The chest or coffer, one of the two, so says tradition, with which he imposed upon the Jews, Rachel y Vidas, is still perched, out of reach of relic-hunters and thieves, in the Cathedral. Now, touching this coffer, I think the author of the poem is careful to explain the terrible fix in which King Alfonso had placed our Cid. He, the King, appears to have helped himself to all our hero's property, and then banished him. Campeador thus enters Burgos with empty pockets, and, having only nine days' notice to quit the realms of Castile, is at his wit's end. But, evidently ashamed of subterfuge, he prefaces the announcement of the coffer business to his companions in arms thus:—

What I shall do is not free will, but hard necessity. With your approve, two chests, gilt nailed, straps vermilion wrought, Securely nailed, when filled with sand, shall be with all haste brought.

At any rate, it was a very open swindle; and I have no doubt that Rachel and Vidas were ultimately well paid.

Taking horse and guide, not forgetting what Ford calls the provend, you may make a pilgrimage in the footsteps of the Cid. The railway-station stands upon the plain where that hero pitched his tents after leaving Burgos, houseless and hungry, to fight his way through Moorish lands to the garden of Spain, Valencia del Cid.

His banishment is so touchingly described in the original poem that I am tempted to poach upon valuable space with a literal rendering of his entrance and exit over the Arlanzon. You are introduced to the Cid and his sixty pennons as they enter Burgos. The original is forcible, but homely as regards phraseology.—

So sad and silent all around, they pass through square and street;
No sound doth greet the morning air save tramp of horses' feet;

Wives, husbands, fathers, children peep from their casements wide,
Blinded by tears, so great their grief to hear the exiles ride;
And Burgalese young and old murmur with one accord,
"Oh, God, what a good vassal here had he but a good Lord!"

All yearn to give Campeador great store of wine and food;
But King Alfonso's mandate restrains them, or they would.

For he in hottest haste ere eve had shadowed Gades's shrine
Quick sent securely sealed his mandate—no bread, no wine;

Should any dare to sell my Cid, on pain of forfeit and of fine,
His eyes from out his face should, no doubt, be thrust away;

While soul and body, both accurst, should wait the judgment day.
Deep heavy grief doth come upon this Christian people all;

They crouch within their houses, and bar each door and stall;
Campeador, with aching heart, 't' his hostelry doth ride;

His companions group around the gate, and call to those inside,
All silent! The attendants of my Cid with louder shouts exclaim:

Let down the bars and let us in; but silent all remain;
My Cid in wrath doth spur his steed, and as he swerves aside,

His foot from stirrup quickly raised doth shake the bolts inside.
A gentle maid, of nine years old, on balcon high doth stand;

Oh, Campeador, in good hour true thou girdest on thy brand;
The King hath sent last eventide by one of trusty hand,

Securely sealed on every side, his letter of command;
We dare not open to thee, for if we should so dare,
Our lands, our houses, eyes from face, all these of forfeit are;

Oh, mighty Cid, by this great ill no emprise wouldst thou gain;
Our great Creator comfort thee in this thy hour of pain.

So sees our Cid that he hath lost Alfonso's royal grace.
Then turns he from his hostel door and to Burgos gate his face;

And spurring onward pennons all, they pass each narrow lane,
And hurry forward to the shrine in Gades's holy fane.

My Cid he leaps from saddle high and kneels before the shrine;
His heart with grief o'erflowing, his eyes are dim with brine.

The orisons now o'er, the sixty pennons ride
Through Burgos gate, o'er Burgos bridge, to Arlanzon's further side.

My Cid Ruy Diaz, "who in good hour had girded on his sword,"
Then pitched his tents on sandy plain by Arlanzon's stony ford;

Around he sees the smiling fields all rich with golden grain;
And there my Cid reposes, on this mountain-bounded plain.

Not one there seems who dares to sell a *dinarda's* worth of food,
But only Martin Antolinez, the faithful Burgalese, the honest and the good.

For my Cid and his companions he bringeth wine and
Then Antolinez rose to speak, and hear ye what he said:

Oh! Campeador, "thou who wast in happiest hour born,"
This night prepare to leave the plain; set forth at early morn;

For when 'tis known in Burgos that I have brought thee food,
I shall fall beneath the direful weight of Alfonso's angry mood;

Should I but escape to ride, and safe with limb and life,
My King may count me ever friend, if not a fig for strife.

Then spake my Cid, "who in hour good had girded on his sword":
Martin Antolinez, thou bravest lance that e'er crossed brawling ford,

If I but live, thy pay in faith shall fairly doubled be;
Now am I poor, no gold in pouch, no silver sheens for me,
And simple eggs must henceforth serve for all this company.

F. W. C.

OUR WEEKLY GOSSIP.

HIGHLY satisfactory accounts have lately been received at Washington respecting the progress of the scientific expedition up the Amazon, under the direction of Prof. Agassiz. The Professor announces that he has discovered a great number of new fish in that river, and also various other animals and plants hitherto unknown to naturalists.

The Anniversary Meeting of the Anthropological Society will take place on Tuesday, January 2, when the Annual Address will be delivered. The Fellows and their friends will dine together in the evening, at St. James's Hall.

Prof. Ramsey, of the Government School of Mines, has obtained from the Royal Society of Edinburgh the Neill prize for the triennial term of 1862-5. Mr. Forbes, of St. Andrews, has received the Keith prize for the term 1863-5.

Her Majesty has rewarded Sir Roderick I. Murchison's long services to Science by a Baronetcy. A similar honour has been conferred on Mr. William Fergusson, the eminent surgeon.

An ingenious friend suggests the following explanation of a difficulty in 'Hamlet':—"The passage in 'Hamlet,' 'I know a hawk from a handsaw,' or, as corrected, 'I know a hawk from a heronshaw,' has greatly puzzled commentators. Is not this the true explanation? Among the ancient Egyptians the hawk signified the Etesian, or northerly wind (which, in the beginning of summer, drives the vapour towards the south, and which, covering Ethiopia with dense clouds, there resolves them into rains, causing the Nile to swell), because that bird follows the direction of that wind (Job xxxix. 26). The heron, or heron, or heronshaw, signified the southerly wind, because it takes its flight from Ethiopia into Higher Egypt, following the course of the Nile as it retires within its banks, and living on the small worms hatched in the mud of the river. Hence the heads of these two birds may be seen surmounting the *canopi* used by the ancient Egyptians to indicate the rising and falling of the Nile respectively. Now Hamlet, though feigning madness, yet claims sufficient sanity to distinguish a hawk from a heronshaw when the wind is southerly, that is, in the time of the migration of the latter to the north, and when the former is not to be seen. Shakespeare may have become acquainted with the habits of these migrating birds of Egypt through a translation of Plutarch, who gives a particular account of them, published in the middle of the sixteenth century, by Thomas North. C. W. H."

We lately referred to the existence of Villenage in England, within a comparatively recent period. In a certain sense, however, it may be said to exist still; the labourer who becomes a bondman is kept to his bond. Thus, last week, one Bilton, of Knaresborough, was convicted of unlawfully leaving the service of his master, Dearlove, of Killinghall. Bilton had engaged, as a farm labourer, to serve Dearlove, for a year, from Martinmas last, but had left three weeks since, without leave or licence. The bondman was ordered to return, to pay 7s. 6d. costs, and half a sovereign, the expense of a man hired to do Bilton's work in his absence. Feudality is, thus, not quite dead; and a man can thus compel another man to labour for him, and that other man is not free to emancipate himself as long as the covenanted term is unexpired.

The Galleries for the Exhibition of National Portraits are in rapid progress. They are perfectly dry. The arrangements to maintain a proper uniform temperature (excluding all fire from the premises) and for constant watch by the police give every security that can be provided. They have a quiet look of fitness both in their simple arrangement and decorative colouring, and are calculated to contain about 800 pictures, about the number of British Oil Paintings exhibited in 1862. We understand that they will not fail to be adequately filled. On all hands there has been a hearty response, and many family treasures, which have never before left walls where they have hung for generations, have been placed at the disposal of

the Committee. It has been proposed that the first year's Exhibition, which is to open in April next, should extend to the Revolution of 1688; but we learn that the number of fine portraits offered may perhaps compel the Committee to terminate the first year's Exhibition with the portraits of the Commonwealth.

Under the shadow of Kew Church sleep four or five artists, who are variously known to fame, but who have not been monumentally honoured in proportion to their respective merits. Bauer, now forgotten, has as proud a monument and as lofty an epitaph as if he had flourished the free and delicate pencil and had scattered the glowing colours of his namesake of Strasburg. Not a whit less proudly entombed and epitaphed lies one of the many painters named Meyer. He is less famous than his namesake, but he was miniature designer to Queen Charlotte, and that, perhaps, helped him to *thronedies* from fashionable poets, and to a grave adjacent to the palace for whose mistress he worked. A hundred years ago, Zoffany was struggling, half-famished, to attain that height which he ultimately reached, where he could bask in the sunshine of the same Queen Charlotte and her consort George. Zoffany, too, rests on Kew Green; but a greater than he, or than any of his craft-fellows there sleeping, is to be found in that truly national painter, Gainsborough, who for seventy-seven years has rested by the side of his friend Kirby, a Suffolk man, like Gainsborough, but an artist not like him. Gainsborough never had a commemorative tablet in the church, and the inscription on the flat stone over his grave had been obliterated by the footsteps of idle wayfarers. To remedy this, a graceful act had been accomplished by a brother in Art. The grave-stone has been renewed, duly inscribed, and protected from being trodden upon. Within the church, a neat and simple tablet has been placed, on which the locality of the great painter's grave is indicated, with the dates of his birth and death. This good work has been accomplished by what, in old parlance, would be called "the pious care" of another distinguished artist, E. M. Ward, R.A.; and the act merits not only this brief chronicle, but the commendation which it will not fail to receive.

Among the matters concerning which the City authorities are about to seek powers from Parliament is that—so often suggested by the press, and now absolutely hammered into the minds of those who look after London traffic, by the appalling report of deaths in the streets—which refers to the construction of bridges or subways for foot-passengers at crossings. Rejoicing that this is likely to be done, let us point out, that the carriage traffic might be facilitated by dividing the streams which now decussate at such places as the intersection of Fleet Street and Ludgate Hill with Farringdon Street. No place is more frequently blocked, nowhere could the difficulty be got over more easily. Let the level of Farringdon Street—where there is plenty of room for six carriages abreast—be lowered, and that of the intersecting thoroughfare raised, so as to admit of the vehicles crossing each other on different levels and without interruption. It would not be necessary to depress more than half the width of Farringdon Street, the traffic being comparatively small, although often all-powerful to obstruct. The remaining portion of this street would serve for carriages going from east or west to north or south, i. e. at right angles to their primary directions. As the roadway of Fleet Street and Ludgate Hill might be raised, so would be the reduction of the gradient at those needlessly difficult points. The foot-passengers' subway would thus be a simple matter, and might be taken but a little below the present level of the crossing. By this plan all police superintendence might be saved.

Besides 334 new railway schemes, some of them of great extent, others proposing important changes in London and the provincial cities, the House of Commons will have to deal with no fewer than 125 projects of the "miscellaneous" order. Excepting those which may expire in the interim, the most noteworthy of these, as they present themselves, are the following:—Belgravia and South Kensington

New Road—apparently the scheme of last year revived, Dungeness Harbour, Glasgow Bridges, Glasgow City Improvements and New Street—a gigantic scheme, Holy Island Reclamation, Holderness Embankment and Reclamation, Houses of Parliament Approaches, Hull South Bridge—another enormous work, International Communications between England and the Continent, Manchester Central Exchange, Manchester Royal Exchange, National Gallery Enlargement, Park Lane Improvement, Public Offices Site, South Kensington Road, Thames Embankment (Chelsea), Thames Embankment (North) Approaches, Thames Subway, Westminster Boulevard, &c. Twelve new schemes relate to the addition or improvement of gas-supply to as many places; thirty-five are, in the like manner, directed to water-supplies, besides those which may be included in various schemes for general improvements.

The now proverbial remark, that "they manage these things better in France," applies with peculiar force to the hackney carriages in Paris, which are in all respects superior to those in London. They have been lately still further improved, by being furnished with indicators of a novel construction, which cannot be tampered with, and register, with great accuracy, the distance traversed by the vehicles.

The late dry weather laid bare the bottom of the Saône at Lyons, as it did that of the Seine at Paris, and brought to light some interesting objects of antiquity; amongst the rest, a number of *figurines*, or small figures, in terra-cotta, and various fragments of the Roman period, some curious golden ornaments, a golden *sou* of Marcianus, an *aureus* of Germanicus, several rather rare Gallic coins in silver and bronze, and a number of leaden medals, coins and badges, of which some are very remarkable.

There stands, in the garden of a convent at Rouen, a tower called, after Jeanne d'Arc, *La Pucelle*. It is the only remaining portion of the castle built by Philippe Auguste to cover the road to Paris, and stop the invasions of the English. It was in this tower that Jeanne underwent the last fearful ordeal which preceded her trial and execution. It was repaired thirty years since by the Government, but it has since passed into private hands. A committee has been formed at Rouen, with the approbation of the Conseil Général of the department, with the view not only of purchasing the tower, and throwing it open to the public, but also of re-establishing the *fête de La Pucelle*, which was celebrated for three centuries in Rouen, but has long been neglected.

We hear from Stuttgart, that with the end of the year 1865, closed the existence of Cotta's *Morgenblatt*, the last number of which was given out on the 24th inst. Fifty-nine years ago, on the 1st of January, 1807, it was opened by Jean Paul Richter, and ever since could boast of a number of celebrated names among its contributors, such as Goethe, the brothers Schlegel, Voss, Schelling, Hegel and others. The poetical department was managed for a time by the late Gustav Schwab, who made use of his position to introduce to the public a great number of the rising talents of the period, such as Platen, Lenau, Anastasius Grün, Freiligrath (whose translations from Burns, Mrs. Hemans, Tennyson and Longfellow first appeared in the *Morgenblatt*), and others. The muses of Uhland and Justinus Kerner, too, had a permanent home in the *Morgenblatt*. The last editor was Hermann Hauff, who died a few months ago, after having conducted it for thirty-eight years. Hermann Hauff was the brother of the more celebrated Wilhelm Hauff, who had also devoted his services to the paper for a short time, up to his early death. This magazine always maintained a certain aristocratic bearing among the other periodicals of a similar class; but at last it was put in the shade by other publications, which knew better how to serve the wants and taste of the present time.

We have received from Berlin the announcement of a German book, which promises to be curious and interesting. The author, Baron von Grimm, is grand-nephew of that Grimm, the

friend of Diderot and the correspondent of Catherine the Second, the extracts from whose letters form one of the most amusing and instructive books relating to that wonderful and ominous period. M. de Grimm has still, as we have heard, many unpublished letters from his uncle to the Empress. His own connexion with the Court of Russia has been uninterrupted and intimate. He was tutor to the late Czarowitz, and to his brother, the actual successor to the throne, with whom he travelled long and widely, residing (among other countries) for six months in England. He has a very high opinion of the late Empress, and wishes to do honour to her memory. But that is not all; nor, indeed, would that, to English ears, promise more than the *éloge* of a courtier, which, however sincere, has very little interest for us. But M. de Grimm's chief object is to show what is the position of women in Russia, and how that of the Empresses of Russia differs from the position of other female sovereigns. The author's novel, called 'Die Fürstin der Siebenten Werst' ('The Princess of the Seventh Werst'), is known and appreciated in Germany. But, as the author says, there is less curiosity and less information in Europe concerning Russia than concerning ancient Egypt or the Byzantine Empire. This biography of the Empress Alexandra Feodorowna will naturally contain much of the history of the present eventful century from an eye- and ear-witness.

The astonishing mechanical *tour de force* of lifting a vast building, estimated to weigh 27,000 tons, has lately been performed at Chicago. The building, which consisted of five stories, was raised, by means of 1,580 screws, two feet, the operation, which is stated as having been perfectly successful, having occupied 72 hours.

WINTER EXHIBITION.—THE THIRTEENTH ANNUAL WINTER EXHIBITION OF PICTURES, the Contributions of British Artists, is NOW OPEN at the French Gallery, 120, Pall Mall, opposite the Opera Colonnade.—Admission, 1s.; Catalogue, 6d. LEON LEFEVRE, Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES by the MEMBERS is NOW OPEN, 5, Pall Mall East. Nine till dusk.—Admission, 1s. On dark days the Gallery is lighted by gas. WILLIAM CALLOW, Secretary.

MR. MORRIS'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Clarkson Stanfield, R.A.—J. Lewis, R.A.—Hook, R.A.—Phillips, R.A.—Frith, R.A.—Robertson, R.A.—Rosa Bonheur—Goodall, R.A.—Cooke, R.A.—Cope, R.A.—Creswick, R.A.—Pickersgill, R.A.—Leighton, R.A.—Calderon, R.A.—Sant, A.R.A.—Ansell, A.R.A.—Frost, A.R.A.—P. Nasmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Pettie—F. Hardy—John Faed—Burgess, &c.—Admission on presentation of address card.

SCIENCE

SOCIETIES.

ROYAL.—Dec. 21.—Sir H. Holland, Bart., V.P., in the chair.—The following papers were read:—'On the Expansion of Water and Mercury,' by Dr. Matthiessen; 'On the Forms of some Compounds of Thallium,' by Prof. W. H. Miller.

ASTRONOMICAL.—Nov. 10.—Warren De La Rue, Esq., President, in the chair.—Messrs. A. Dawson, C. Stewart, and L. B. Phillips were elected Fellows.—'On the Comets of 1677 and 1683; 1860 III., 1863 I., and 1863 VI.,' by M. Hoek.—'On the great Sun-spot of October, 1865,' by the Rev. F. Howlett.—'Some Observations on the Solar Craters which appeared on September 28th and October 8th, 1865,' by Mr. H. Brodie.—'Some Remarks on the Solar Photosphere,' by Mr. I. Fletcher.—'Note on an Error of Expression in two Memoirs of the Astronomer Royal, in the Corrections to the Elements of the Moon's Orbit,' by the Astronomer Royal.—'On Lambert's Theorem for Elliptic Motion,' by Mr. J. J. Sylvester.—'Observations of Encke's Comet,' Mr. J. Tebbutt, jun.—'Places of Comet I. 1865 (Great Southern Comet), deduced from Observations made at the Melbourne Observatory,' by Mr. R. J. Ellery.

ASIATIC.—Dec. 18.—Sir E. Colebrooke, Bart., M.P., President, in the chair.—A translation, by the Rev. S. Beal, of 'The Confessional of the Omnipotent and Omniscient Kwan-yin,' a Chinese

Buddhist tract, was laid upon the table, as was also the original Chinese work, consisting of two long paper rolls, the second of which contained pictorial illustrations of the text. In the "introductory remarks," which formed the subject of the paper, the translator began by controverting the current opinion that annihilation of all existence is the last end to which any considerable number of Buddhists look forward. Buddhism, he said, may or may not have at one time taught its gloomy doctrine of absolute nothingness awaiting all its votaries,—certainly it does not do so now. What it teaches, at least in China and Japan, is cessation of life, under the aspect of birth, decay and death, but not of life in its highest form, as unaffected by any accident whatever, and the belief in the paradise of Amitābha, and the power of Kwan-yin to guide the faithful to that blessed abode. After giving a brief sketch of the development of the religious views of the Buddhists, from the time of Aryasanga, the founder of the Yogācārya system, the writer proceeded to enter into a discussion concerning the meaning of the name of Kwan-yin (Kwan-shai-yin, Kwan-tsen-tsai), who in China takes the place of the Bodhisattva Avalokitesvara of Sanskrit authors, "the manifested Voice" or "the manifested Deity," being the translation which he proposed to substitute for the current one, "the goddess of Mercy." Of the various forms under which this deity is worshipped in China, all of which indicate supreme wisdom, power or beneficence, the most curious is the one in which he is described as the "Great Manes," no doubt referring to the Persian Manes, the founder of the Manichean sect. The original work forms part of the Imperial Collection of Sacred Books, and has a preface written by Yung-lo, the second Emperor of the Ming dynasty, A.D. 1412.

ROYAL SOCIETY OF LITERATURE.—Dec. 20.—Sir Patrick Colquhoun, in the chair.—Mr. G. J. Johnson was elected a Fellow.—The Rev. M. E. C. Walcott read a paper 'On a Manuscript Glossary of the Dialect of Cumberland and Westmoreland,' in the possession of the Dean and Chapter of Carlisle, drawn up by Archbishop Nicolson, the author of 'The Historical Library,' with the laudable object of showing that the dialect was not barbarous as the English of the south imagined.—The second paper, read by Mr. Walcott, was 'On Five Mediaeval Libraries,' those belonging to King Henry the Eighth, Thomas of Woodstock, Duke of Gloucester, Sir Simon Burley, K.G., who was put to death through the intrigues of that Prince, Sir William de Walcote, formerly an officer in Queen Isabella's household, and Canon of St. Stephen's, Westminster, and John Parney, Chaplain in the time of Henry the Fifth. Mr. Walcott, also, through the kind permission of Mr. Henry Brownlow, exhibited a large series of beautiful water-colour drawings in Thibet and Cashmere, made by his lamented son, Mr. Eliot Brownlow, of the Bengal Artillery and Trigonometrical Survey of India, whose death by an explosion of gunpowder before the gates of Delhi, during the Mutiny, will be fresh in the recollection of our readers. An earnest wish was expressed that these paintings should be published.

STATISTICAL.—Dec. 19.—Col. W. H. Sykes, M.P., V.P., in the chair.—The following gentlemen were elected Fellows: Messrs. W. W. Watson, D. Nasmith, H. Kühner, G. J. Reech, C. H. Roberts, A. Hendricks, C. Ratcliffe, J. Tilton and E. Knight.—A paper was read by Dr. W. Farr, 'On the Mortality of Children in the different States of Europe.'

CHEMICAL.—Dec. 21.—The subject of the best material for the "mural standards of measures of length" proposed to be erected in some of our principal towns and cities by the Committee appointed by the British Association was brought under discussion by a paper by Mr. J. Yates. Metals, on account of their expansibility, and as being more or less subject to corrosion, were not regarded with so much favour as porcelain, some out-door thermometer plates of which, manufac-

tured by Mr. Casella, were shown to the meeting by Dr. Frankland.—Mr. Mackie explained a very ingenious plan for extreme accuracy, mentioned to him by Mr. R. Sabine, of having an interspace of an exact metre between two points, one fixed to the wall, the other working in a slot against the end of a metal bar, which should, by expanding at twice the rate of the wall, keep the movable point always at an exact metre from the other, whatever the temperature of the air. As the wall would expand about $\frac{1}{1000}$, and copper about $\frac{1}{500}$, between freezing point and boiling point, a bar of that metal a metre in length would, by a slight adjustment, answer all requirements. Mr. Warren De La Rue, Dr. Matthiessen, Mr. Siemens, Dr. Müller, Mr. Becker, the President, Mr. Casella, Prof. Leone Levi, and others, made many excellent remarks and suggestions, the general expression being that it would be better to call the proposed public standards "comparative measures of length," as they were not likely to possess those minutely accurate conditions which justify the use of the term "standard."

SOCIETY OF ARTS.—Dec. 20.—W. Hawes, Esq., Chairman of the Council, in the chair.—The paper read was, 'On the Properties of Parkesine, and its Application to the Arts and Manufactures,' by Mr. A. Parkes.

MEETINGS FOR THE ENSUING WEEK.

MON. Entomological, 7.
TUES. Royal Institution, 3.—'Sound,' (Juvenile Lectures), Dr. Tyndall.
— Anthropological, 4.—Anniversary.
THURS. Royal Institution, 3.—'Sound,' (Juvenile Lectures), Dr. Tyndall.
FRI. Philological, 8.—'Die as used of the Final Cause,' Rev. E. H. Knowles.
SAT. Royal Institution, 3.—'Sound,' (Juvenile Lectures), Dr. Tyndall.

FINE ARTS

ILLUSTRATED BOOKS.

The Adventures of Baron Munchausen. Illustrated by Gustave Doré. (Cassell, Petter & Galpin).—This re-issue of the noble Baron's incomparable 'Adventures' has prefixed to it an excellent introduction by Mr. T. Teignmouth Shore, wherein account is given of the presumed origin of the work. Attempts are made to indicate the objects of its satire, and to trace the growth of the fiction. Like many other famous collections of adventures, following indeed in this respect the practice of liars in general, the transactions of the Baron grew in the telling, and, as it would appear, many men added to the wealth of fiction. The Adventures were, according to Mr. Shore, originally published in English in a connected form; their authorship is due primarily to a German, named Râspé. Bürger, the author of 'Leonore,' seems to have issued the first German edition in 1787, while G. Kearsley, of Fleet Street, London, in the preceding year, published, "as the Act directs," a set of copperplates illustrative of 'Munchausen.' M. Duplessis believes that Râspé issued the first portion of the work in England as early as 1785; he was a runaway from justice in Germany, and in England a store-keeper of Dalecoat Mine, Cornwall. The book was originally "humbly dedicated" to Bruce of Abyssinia, and contained no more than chapters ii. iii. iv. v. and vi. of the book now known; between 1786 and 1819 it had increased fourfold in bulk. The materials of the book have been traced so far back as the mediæval period, when grotesque carvings hinted at the strangest whims. To the 'Deliciæ Academicæ' of one J. P. Lange, published in 1665, some of the fables may be due; Rabelais shows at least one of the legends in his fourth book. Mr. Shore himself has imported, from M. T. Gautier, some additions. However the mass grew, and whatever were its sources, it is certain that never, in an English dress, has it

appeared with so much magnificence as now. Although the series of illustrations before us may be called a minor work of M. Doré's, it is not on that account less interesting; its subject is one of those which are most apt to his peculiar genius, and the results of his treating it are accordingly of extraordinary value. M. Doré has been happiest in handling 'Les Contes Drolatiques,' Perrault's immortal work, and Rabelais; least fortunate in those books which called for power to be sustained in one direction, as in the 'Inferno' of Dante, where the great illustrator and humorist was, for the first time, convicted of manner. We have nothing here like that wonderful street which, in 'Le Chateau d'Azy,' is full of weird exaggerations, and yet so singularly truthful; the humour of 'Munchausen' is of a coarser sort than that of the works before named, and M. Doré was, as concerns that, at a disadvantage which few would feel so severely as himself, arch-humorist as he is. The formative spirit which conferred so much of poetry upon 'Janfry the Knight,' and certain comparatively unimportant themes of M. Doré's pencil, had less scope and breathing-space in that which is before us; nevertheless, the artist is exuberant of vitality, intensely comic, and thoroughly in harmony with his author.

Of the last quality no better example need be sought than the frontispiece of this book, an astounding bust portrait, or representation of such a one, of the Baron himself. Upon a type which is evidently suggested by the featural characteristics of some cock, the illegitimate heir of a thousand dunghills, and inheritor of many lines of boasters and cowards, the artist has contrived to give the Baron himself with incomparable felicity; and, more audacious than his model, put Canova's name upon the pedestal of the bust, as if that offspring of the schools and solemn sculptor had ever had original life enough in him to conceive even the thrice-piled curls of the Baron's ineffably impudent wig, much more his lean cheeks, his gallinaceous beak and eyes! For the second-named quality of his work it required small exercise to produce such a design as "The explosion of the bear"; but the Baron did not describe his great battles with more spirit than M. Doré has done on page 49 before us, where the whole attack, siege, and attendant havoc of the Turks at Oczakow is presented to the reader's mind's eye by means of a tremendous volume of dense smoke, through the single gap of which three minaret crescents glimmer. The face of the sun, as it appeared to the contemporaries of Baron Munchausen, during the severe winter which followed the first-mentioned achievement, suffering from chillblains, and with one eye closed and nose seriously inflamed, is suggestive of some startling natural phenomena. If Phœbus had led a life like that of George the Fourth, and had not an immortality of youth, he would, no doubt, have become an elderly gentleman like this wonderful impersonation. The portraits of the cucumber-gatherers, "who succeeded to the throne on the Sultan's death," and were hoodwinked, are humorous to a strange degree. The fish that came to stare and nuzzle and gape at that part of Baron Munchausen with which he magnanimously stopped the leak in the ship, are very curious creatures, worthy of much study by the appreciative mind; they are beautifully drawn, and perfectly apt. How the Baron's father was regarded by the great fishes as, mounted on a sea-horse, he rode under water from Harwich to Helvoetsluys, the cartoon facing page 156, and another, tell truly; the inquisitive vertebrata are positive

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facts in Art, full of expression individually, and wealthy to an extraordinary degree in character: see the fish that whispers, and the other that has made up his mind already; the suspicious one, and that big, stupid, goggling creature who comes with open mouth, swooping from the corner of the page; likewise the prickly things, the saw-tusked, the wriggling ones, no less than that strange, flopping animal which, with wide fins, swims above the Baron, and seems as if it had come in haste from far off. One of the best designs of its kind in this book is that of the fat Cupid fitting his bow, on page 138. Admirably full of spirit is the representation of the madness of the Baron's fur-cloak, and the difficulty the owner and his servant had in dealing with it. Of another kind of design, the moonlight night above the sea of Munchausen's aerial voyage, the smoking mountain (p. 193), the dismantled ship in the gale (p. 202), no less than the strange fish upon the shore (p. 213), are admirable in conception,—works of genius.

Follies of the Year. By John Leech. (Bradbury, Evans & Co.)—Here we have collected the whole series of tinted etchings with which Leech so truly illustrated 'Mr. Punch's Pocket-Books,' from the year 1844 until 1864,—twenty-one spirited sketches, representing, for the most part, the follies of the young ladies of England, as apparent in various developments of "fastness," and other methods of husband-catching. Here is 'The Matrimonial Tattersall's Conversazione of Ladies,' 'Bloomerism,' 'Croquet,' and half-a-dozen more. Also, of another sort, are vigorous expositions of the crinoline and organ-grinding nuisances. Of annual freaks, which were only unwise in being freaks, we have 'The Cookery College,' and 'Swimming for Ladies.' We are not quite sure into which class 'The Baby Show' ought to be placed, but incline towards the last-mentioned, as most apt for that capital design. Mr. Shirley Brooks says that the "notes" with which he accompanies the designs are "quite out of the jurisdiction of criticism."

The Pleasures of Memory. By Samuel Rogers. (Low & Co.)—The peculiarity of this book is in the fact that most of its illustrations have been executed by the artists by means of an autographic process, the invention of Mr. C. Hancock, which admits of the engraved blocks being printed with the type. The great importance of the power to be obtained by success in this direction, whereby the actual lines of the artist himself are preserved unaffected by the wood-engraver, will be best appreciated by those who value the autography of any able delineator, no less than by all who know how—unless the engraver is unusually conscientious and heedful of the proper limits of his office—rarely that autography appears. As these illustrations are not only evidently the unsophisticated work of the draughtsmen, but, we believe, much less costly in production than would have been the case if the woodcutter had intervened between the draughtsman and the printer, their excellence is doubly worthy of attention. Even without allowing for the difficulty experienced by the artists in employing a process which, although simple, is novel, the works before us are extremely good, certainly those produced in the manner suggested by Mr. C. Hancock are to be preferred, for clearness and crispness, to the ordinary wood engravings which accompany them. Without this attraction, the book before us has many claims upon our interest, on account of the artistic quality of the designs by Messrs. S. Palmer, J. D. Watson—a pretty composition; W. S. Coleman, and E. M. Wim-

peris—two capital landscapes. We understand that at a recent meeting of the Society of Arts, Mr. G. Cruikshank highly commended Mr. Hancock's process, and added, that it possessed the advantage of not calling upon artists to reverse their designs.

Scenes from 'A Winter's Tale.' (Day & Son.)—Last year Messrs. Day & Son produced a superbly illustrated gift-book, from designs by Mr. Owen Jones and others, the novel feature of which was, that all the designs were printed on a highly-coloured, sometimes gilt, background; the whole, so far as design and treatment went, showing more resemblance to the wall-paintings of Pompeii than to any others which now occur to us. The effect was, broadly speaking, "classical," eminently splendid, and as gorgeous as brilliant and harmonious colouring of great power, gold, skilful composition, and beautifully-designed broad borders could render it. The handsome book now before us is of the same class, not so refined as its predecessor, either as regards the drawing, proportions or expressions of the figures; nevertheless, it is beyond comparison the most splendidly decorated book of the season, to be commended from an artistic point of view, and, unless it be in one or two faces, never offensive to good taste. Many of the designs are full of spirit: take the dance of shepherds and shepherdesses, and Leontes with Mamillius. It is a pity the faces are so often ignoble. The artists who display their skill in so magnificent a manner are Messrs. Owen Jones, illuminator, H. Warren, chromo-lithographer, and A. Warren. The binding is in good taste.

Passages from Modern English Poets. Illustrated by the Junior Etching Club. (Day & Son.)—As we have long since examined the designs, which are now re-published, on smaller paper and in a portable form, it will suffice on this occasion, if we state that some are very good, others so-so, and some bad. Among those who have produced the former, are Messrs. H. Moore, J. Tenniel, J. Whistler, J. R. Clayton, J. W. Oakes, and W. Gale.

Historic Scenes in the Life of Martin Luther. Described by J. H. M. D'Aubigné. Illustrated by P. H. Labouchere. (Day & Son.)—The illustrations to this book are executed and engraved in a poor German manner.

Adventures of Don Quixote de La Mancha, the translation of Charles Jarvis, illustrated by A. B. Houghton; engravings by the Brothers Dalziel. (Warne & Co.)—Jarvis's translation of 'Don Quixote,' which is the best of those in our language, is less popular than that of Smollett, or even the version by Motteux, which satisfied the need of our great-grand-fathers, and was published in 1712. Before this, Skelton, the first English translator of Don Quixote, had done noble service in 1620. It is noteworthy that—notwithstanding the frequent communications between Spain and England, and the sympathy with chivalry which must still have lingered over both countries in the early decades of the seventeenth century—no fewer than fifteen years elapsed between the issue of the first part of the great romance in the original tongue, and its appearance in our own. The second part did not appear until 1615. The next complete translation into English was that of Phillips, 1687: those of Motteux, 1712; Ozell, 1725; D'Urfey, 1729; Jervas, 1742; Smollett, 1725; and Wilmot in 1755, testified to the vitality of the glorious book, and yearly editions of the versions of Smollett, Jervas, and Wilmot seem hardly to satisfy the needs of expanding generations and innumerable readers. Edward Ward published, in 1711, 2 vols. 8vo., a translation in Hudibrastic verse. We cannot un-

derstand why the name of the translator should be mis-spelt Jarvis, in the edition before us: the man is well enough known as Charles Jervas, a native of Ireland, a portrait-painter of great note in his day, the rapid disappearance of whose works Reynolds accounted for by saying to his own sister—who wondered about that which was a fact in her time—that they were all up in the garrets. He was one of those painters whom Pope knew, who, as he said, wanted common sense, and of whom, in particular, the satirist averred that he had translated Don Quixote, without understanding Spanish. He is said to have taught Pope to draw, and had compensation for the job about 'Don Quixote,' in the "Epistle to Mr. Jervas," which, after lauding him to the skies, terminates in an equivocal compliment, that time has falsified by making Jervas better known as the translator of 'Don Quixote,' than by the puff of Pope.—The illustrations to this edition are of unequal value, Mr. Houghton has been careful in some, reckless in others, and appears trivial to many; he seldom gives himself time to cultivate, even if he perceives, the humour of his text; sometimes there is much spirit in the sketches, as in the wrestling-match of Sancho, on p. 141. A thoughtful artist would have found much that was truly pathetic in the parting of the knight and squire, p. 152, where Mr. Houghton sees only the occasion for a pair of insignificant figures. On the other hand, the hackneyed subject, "Dorothea bathing her feet"—of which we are heartily sick, is cleverly treated on p. 171. "Sancho and his secretary" is a capital sketch, on p. 599. Among the best designs are, "The Don and the tattered Knight," p. 135, and "The Appearance of Marcella," p. 67.

Watchwords for the Christian Year; The Guardian Angel's Whisper. (Warne & Co.)—Two nicely-finished books, illustrated with tastefully designed borders, inclosing scriptural excerpts, that are supposed to be appropriate to every day in the year. We could never comprehend the peculiar attractions of books such as these; apart from the decorative portions, there is nothing but such as any man may find for himself in the Bible. The texts, neatly inclosed in borders, derive no new force from their appearance in that manner, unless such as a man may experience who—making use of the books after the fashion of the *Sortes Virgilianæ*, picks out a question, such as that which in 'The Guardian Angel's Whisper,' appears within the border of June 30th, and demands—"Hast thou faith?" Accepting the arrangement for what it is worth, we should have preferred the omission of certain sentimental German designs, furnished by wood-engravings from the pictures of Overbeck, Ary Scheffer, Guido, and others of that order. There is a peculiarly vicious Virgin's head after Guido in the 'Watchwords of the Christian Year,' also stately figures of saints by Overbeck, and other things which are as far removed from grand Art as they well can be, although their pretensions are of the highest.

The Path on Earth to the Gate of Heaven. By the Rev. F. Arnold. Illustrated. (Warne & Co.)—This book contains the worst woodcuts we have seen for many a day. One of them, engraved by Mr. H. Harrall, is after Dyckman's miserable 'Blind Beggar.' A head of the dead Christ, after Francia, by Mr. W. J. Linton, is a fine exception to the rule of badness here.

The Complete Works of Oliver Goldsmith. (Griffin & Co.)—is "illustrated" by some very poor woodcuts, and a wicked portrait of the author, after Reynolds. The prefatory me-

moir is well written, by Professor Spalding, of St. Andrews; the element of novelty is imported by a fac-simile of a letter from Goldsmith to Mrs. Jane Lawder, at Kilmore, number 9 of the published letters.

Gems of Literature. Elegant, Rare and Sug- gestive. (Edinburgh, Nimmo.)—This is a collection of literary "all-sorts," mostly sweet. With regard to the selecting, the ingenious editor says that in his book, "Clio's trumpet sounds forth the records of the past; the smiles of Thalia and the tears of Melpomene mantle on our pages; Calliope shouts her pean, and Erato breathes her love-song." This is certainly more than we expected. If such is the case,—the editor knows best,—we fear the "ladies of the rill" have forgotten the instructions of Apollo, as to the wearing of ornaments. The "gems"—as the editor styles certain little cuts—look as if they had been knocked off a stick at a fair.

Pen and Pencil Pictures from the Poets. Illustrated. (Edinburgh, Nimmo.)—A collection of gentle as well as beautiful poems, suitable for young people; the woodcuts pleasantly executed in their way; several by Mr. J. M'Whirter are capital.

FINE-ART GOSSIP.

THE Art Union of London has done a good thing in selecting for publication to its subscribers so fine a series of works of Art as is constituted by the drawings of Mr. MacIse, which are known as 'The Story of the Norman Conquest,' forty-three works in all, exhibited at the Royal Academy, in 1857 (No. 1159). Whatever may be the defects of manner in these designs, and they are not few nor unimportant, it is undeniable that they comprise the noblest examples of monumental design this country has produced on paper. It is just to Mr. MacIse to add that the mannerisms to which we allude are to some extent open to justification on account of the style adopted for the execution of the series, and still more needful is it to say that great as was the difference between the nobler qualities of the designs in question and the leading characteristics of other works which were produced in a similar manner by him, e.g. those to 'Moore's Melodies' and 'The Princess,' a far greater difference has appeared in the conception and execution of the grand water-glass pictures at Westminster. 'The Story of the Norman Conquest' is not only complete in itself,—a very remarkable fact in connexion with so extensive a work by one man,—but, with certain exceptions, comprises a whole of grand design, rare at any time and unique amongst us.

Messrs. Christie, Manson & Woods have just concluded, in Liverpool and London, the sale of the pictures and engravings lately the property of Mr. R. H. Grundy, of Liverpool. The whole extended to nearly 4,000 lots, the sale of which occupied nineteen days, between the 20th of November and the 21st inst., and produced 21,200*l*. An immense number of books was included. The drawings were by Chalon, Prout, Cox, Barrett, Fielding, De Wint, Varley, Turner, Turner of Oxford, Wilkie, Cotman, Chambers, and others deceased; Messrs. Frapp, Davidson, Jenkins, Catermole, Callow, Taylor, T. S. Cooper, Natfel, B. Foster, J. F. Lewis, E. G. Warren and Sir E. Landseer among living artists. The highest prices realized for single lots were as follows:—Mr. G. Catermole, *The Surprise*, 118*l*. (Tattershall),—Prout, *Ruins in Rome*, 157*l*. (Bell),—Turner, a complete set of the 'England and Wales,' proof engravings, 194*l*. (Vokins),—Mr. B. Foster, *Land- scape, with Farmhouse, sheep on a road*, 155*l*. (Lloyd),—A cabinet of ebony and ivory, made for the late Duke of Orleans, 189*l*. (Dobson),—Mr. MacIse, Fifty-nine original drawings illustrating 'Moore's Melodies,' pencil, with engraved copies, 252*l*. (Herbert),—D. Cox, *View in Wales, horse- man and sheep*, 152*l*. (Agnew),—The steel plate engravings by Mr. H. T. Ryall, after Sir E. Landseer's picture, 'Life in the old dog yet,' 598*l*.

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

SACRED MUSIC.

THIS time of the year is usually fruitful in publications of sacred music. The first we shall mention is the new series of *Hymns and Sacred Songs* (Lambert & Co.),—a cheap publication, excellently printed, and for which some of the most popular hands available have been engaged; as, for instance, Mr. Benedict, Herr Molique, Mr. G. A. Macfarren; to these may be added that very clever young lady, Miss Agnes Zimmermann, and Signor Roberti. All the specimens by the writers we have named have merit, more or less. Herr Molique's we think the best; Mr. Macfarren's are unequal; 'The Soul's Refuge,' by him, is quaint and ungainly as a melody, rather than grave.

Christmas Minstrelsy; or, Carols, Anthems and Chants, from Ancient and Modern Sources: adapted to Domestic, Social, School and Congregational Use. Edited by Joseph Williams; revised by H. J. Gauntlett, Mus. Doc. (Novello).—This collection has a certain originality, we may say oddly, which sets it apart from the generality of such books. It appears to come from the county of York; and is opened by an introduction, meaning to be enthusiastic and historical, but which is something of the tawdriest. Then follows an advertisement, in which a paragraph of separate praise is devoted to Dr. Gauntlett; and, seeing that his contributions outnumber those of any other writer, while also he may be called assistant author of the volume, we submit that the taste of such a transaction justifies the terms we have used as characterizing the work. We cannot altogether indorse the commendations bestowed by Mr. Williams on his collaborator, who seems to us to have more feeling for the right spirit of sacred music than fancy or power displayed in idea or expressed in form. Others of Mr. Williams's collaborators are less known to fame,—e.g., Messrs. Ackroyd, Dyer, Cooper, Turner, Walker, Procter, Dalton, Cubitt, Smith, Hoggan, Hubbard, Dennis—set forth as "amateurs." Moreover, there are "well-known Professors" complimented, not to have heard of whom, it may be presumed, is to argue ourselves unknown. Then the miscellany includes tunes of American origin, which, to say the least of them, are common, tabernacular, and without resource of science.—*Old English Carols, and Two Hymns, suited to the Merry Time of Christmas, set for Four Voices*, and edited by Dr. Rimbault (Metzler & Co.). This, if we are not mistaken, is not the first publication of the kind with Dr. Rimbault's name to it. We cannot find all these old carols suited "to the hallowed and gracious" time.

"Tidings of comfort and joy," told in a minor key, are as scant of encouragement and good cheer as a Gregorian 'Jubilate.' Brightness and triumph grew into music at a date far later than that in which the orthodox old carols were written or grew.—*The Parish Tune-Book: a Selection of Useful Psalm and Hymn Tunes, for various Metres.* Compiled by George F. Chambers, F.R.A.S., of the Inner Temple; the harmonies revised by R. Redhead (same publishers), is put forward "to meet an acknowledged want;" otherwise, as if there were not hundreds, we may say thousands, of excellent collections of psalm-tunes existing.—*Hymnau a Thonau, or Gwasanneth yr Eglwys, yn Nyngou* (Novello), is a collection of psalm tunes to Welsh text, made by Mr. Daniel Evans, who is "Periglor Corris Merriion." The book is compendious and neatly printed.

The Canticles from the Book of Common Prayer, pointed as they are to be sung in Churches, and adapted to the Ancient Psalm Chants, with an Accompaniment for the Organ, by Richard Redhead. (Metzler & Co.)—We do not detect any distinctive peculiarity in this book. Some attention, we perceive, has been drawn to the pointing of the ritual by a lecture delivered by Mr. John Crowdy, 'On the Musical Treatment of the Psalms,' before the College of Organists, at the close of last month.

Of all the Liturgical Hymns, the 'Te Deum' is the one least easy to set, though containing certain passages unparagoned in their completeness and majesty. The difficulty is increased in proportion as the scale of treatment of the words is small

and ungarnished with all that which instrumental enrichment can do to bind together and to characterize the clauses of the Act of Praise. Considered in this light, this 'Te Deum,' by Mr. A. R. Sullivan (Novello & Co.), written in a style professedly strict, yet simple, will bear and repay examination. There is majestic writing in it, accompanied by a fair amount of original and symmetrical conceptions, as in the verses "The glorious company," and the two following ones,—where a grave yet animated figure upholds the unisonal voices, rising higher and higher as the strain proceeds. These recall what has always been rated by us as among the most admirable things in sacred music,—the treatment of the last clauses of the 'Credo,' in that till now undervalued work, Beethoven's Mass in c major. The coherence evidenced in the service is a sure evidence of science and command. Some of the harmonies, however, are more in the style of modern Germany than we can like, at least in vocal writing; vide, those on a pedal-note, to the words "O Lord! in Thee have I trusted." But, with this reserve, this piece of service-music marks a step in the career of our most promising English composer.—"We have heard with our ears," a five-voice anthem (same writer and publishers), is less good, though better than what men now-a-days can make. The "Quartet" is merely so much "getting over the ground," a proceeding always uninteresting to bystanders, as implying necessity without purpose.

Lastly, we must speak of the 29th and 84th Psalms, set as *Anthems for a Double Choir*, by Charles Salaman (Metzler & Co.), more remarkable for ambition than for sound style; and "Through the Day" (Cocks & Co.), by Brinley Richards,—a flowing melody, far more unassuming in quality; but for that, none the less to our liking.

PANTOMIMES.—Notwithstanding that many of the theatres this season have declined pantomime and burlesque in favour of staidier pieces, some of which have planted themselves, according to modern fashion, for "a long run," we have still a goodly register to submit for inspection. Mr. E. L. Blanchard is in great feather this year, providing both for DRURY LANE and COVENT GARDEN. He has chosen for the former the subject of 'Little King Pippin; or, Harlequin Fortunatus and the Magic Purse and Wishing Cap,' and for the latter the story of 'Aladdin and his Wonderful Lamp.' *King Pippin*, we may state, is performed by Master Percy Roselle, and, also, that the Drury harlequinade is provided with a double company. The two *Clowns* are Messrs. H. Boleno and C. Lauri; the two *Harlequins*, Messrs. J. Cornack and Saville; the two *Pantaloon*s, Messrs. Barnes and Morris; and the two *Columbine*s, Madame Boleno and Miss L. Morgan. At the English Opera there is—for *Clown*, Mr. Harry Payne; for *Harlequin*, Mr. Frederick Payne; for *Pantaloon*, Mr. Paul Herring, and for *Columbine*, Mdlle. Esta.—At SADLER'S WELLS Mr. Millward has been engaged, and expended his talent on a cleverly-constructed pantomime, with the title of 'Cock-a-doodle-doo; or, Harlequin Prince Chanticleer and the Princess of the Golden Valley.' The hero and heroine are sustained by Miss Minnie Davis and Miss Leigh. Here the *Clown* is Mr. Kitchen; the *Harlequin*, Mr. Laurance; the *Pantaloon*, Mr. Abbott, and *Columbine*, Miss Edna Montgomery.—THE SURREY opened its new house (a magnificent erection) with a new pantomime, entitled, 'King Chess; or, Harlequin Tom the Piper's Son and See Saw Margery Daw.' The culminating scene represents the Palace of King Chess, where Tom and his Majesty play out their game with living figures, in a manner which will be long talked of.—The rival transpontine theatre, ASTLEY'S, rejoices in a similar theme—somewhat extended in the title, e.g. 'Tom, Tom, the Piper's Son, Pope Joan and Little Bo-peep; or, Old Daddy Longlegs and the Pig that went to Market and the Pig that stayed at Home.' Mr. Brew's scenery is admirable. The pantomime characters are well supplied.—*Harlequin*, M. Vestris; *Pantaloon*, Mr. Buckingham; *Clown*, Mr. Rowella; *Columbine*s, Miss Emma Carle and Miss Grosvenor;

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Harlequina, Miss Esther Austin, and *Sprite*, Mr. Sextilian.—The CITY OF LONDON, under the auspices of Mr. Nelson Lee, has a pantomime entitled 'King Flame and Queen Pearly Drops; or, Harlequin Simon Simple and the Pretty Mermaid at the Bottom of the Sea.'—At the STANDARD, a nursery title has been preferred—'Pat-a-Cake, Pat-a-Cake, Baker's Man; or, Harlequin Bah! Bah! Black Sheep, have you any Wool?'—At the GRECIAN, Messrs. George Conquest and C. H. Spry have produced 'The Bottle Imp; or, Harlequin and the Witch of the Woods and the Beautiful Princess and the Five Good Little Fairies of the Magic Ring.'—At the PAVILION, 'Harlequin Blue Beard and his Seven Headless Wives' is found attractive;—while at the VICTORIA, 'Harlequin Old Aesop; or, Doctor Syntax and the Animated Alphabet' is treated as a novel subject.—At the ALEXANDRA, 'Blue Beard' turns up again, with 'Harlequin Red Rover, the Fairy of the Golden Locks, and the Genie of the Magic Key';—and at the MARLYBONE we have 'Fayre Rosamond; or, Henry II., Bold Robin Hood, and the Merry Men of Sherwood.'

LYCEUM.—Mr. Fechter opened this theatre on the 22nd, to present his patrons with a new version of an old subject, under the title of 'The Master of Ravenswood.' The task has been intrusted to Mr. Palgrave Simpson, who, though altering the plot a little and modifying the catastrophe, has preserved the spirit and language of Sir Walter Scott. Mr. Fechter has never produced a piece with more lavish appointments and with a more successful issue; nor has he ever better acted himself than on this occasion. His *Edgar of Ravenswood* is a striking and artistic exhibition. He was efficiently supported; for Miss Elsworth, as *Lady Ashton*, and Miss C. Leclercq, as *Lucy*, were both well-studied and able representatives of the characters. Mr. Grieve's scenery excels description—it must be witnessed. 'The Kelpie's Flow,' at the conclusion, is a wonderful display of picturesque art and scene-building.

HAYMARKET.—On Tuesday was produced Offenbach's *opéra bouffon* 'Orfée aux Enfers,' in a translation, or rather adaptation, by Mr. J. R. Planché, entitled 'Orpheus in the Haymarket,' the name of the place in the original being changed for one "more cheerful,"—that is, at least, Mr. Planché's excuse for the alteration. It is so long since we witnessed a new piece by Mr. Planché, that the announcement of such a probability "was really refreshing." That gentleman's Muse has been lately thrust aside by her bolder sisters of Burlesque, who have outdone her in punning and caricature, but at the expense of elegance. We welcomed, therefore, the prospect of something chaster in the way of extravaganzas, and, in the same proportion, something better than we have lately received from more daring but less finished writers. The result was exactly what we had expected. The dialogue of the new piece is charming and lively. Occasional puns there are, but all good, some excellent; and everywhere good sense and fine taste are exhibited. The departures from the classical tale are, however, numerous and important. Orpheus and Eurydice are not painted as the faithful pair of the current mythology, but sinister motives govern their conduct throughout. The dialogue, it should be remarked, is not copied from M. Hector Crémieux, but has been throughout contributed by Mr. Planché from the stores of his own genius. There are exquisite lines in it, as well as passages of first-rate excellence. Its performance has introduced many new artists to the boards of "the little theatre." Mr. David Fisher has been imported to play *Orpheus*, and fiddles away even to the ultimate satisfaction of *Eurydice*, who is depicted as somewhat weary of her husband's music. Miss Louise Keeley acts the discontented and wearied wife charmingly. A prominent personage is made of *Public Opinion*, who appears as Chorus, and the post is admirably well filled by Miss Helen Howard. Miss Ellen Woolgar also made her *début*, as *Cupid*. Mr. W. Farren, as *Jupiter*, was energetic; Miss Snowden, as *Juno*, sufficiently shrewish; and Mr. Bartleman, as *Pluto*

and *Aristeus*, suitably defiant. The scenery is throughout magnificent, and presents four tableaux of remarkable beauty.

NEW ROYALTY.—Here Mr. R. Reece has exerted considerable ingenuity in giving a modern dress to an old subject—'Prometheus, and the Caucasus.' The final scene, wherein the friend of man is bound to the rock, is finely interpreted by the scene-painter and machinist. Miss Fanny Reeves, as *Prometheus*, acts exceedingly well, having formed a thorough artistic conception of character, and carried it out with as much felicity as facility.

PRINCE OF WALES'S.—This theatre is indebted to the genius of Mr. Byron for a new burlesque. The subject is familiar—'Little Don Giovanni; or, Leporello and the Stone Statue'—but the puns through which it is expressed are of the newest mint. They superabound, perhaps, but they are of rare excellence.

HER MAJESTY'S.—On the 22nd inst. Miss Bateman took her farewell benefit, in the character of *Juliet*. The theatre, large as its proportions are, was crowded with an enthusiastic auditory. Miss Bateman's *Juliet* was performed for the first time, and we think that she has acted somewhat injudiciously in not having produced it previously. It possesses merits which would have insured its popularity. She was most ably supported by Mr. Cowper, Mr. H. Marston and other performers, selected from the different theatres; and altogether the play was admirably enacted. 'Little Daisy' followed the tragedy, when Miss Bateman's two sisters—Isabella and Virginia Bateman—undertook the characters of *Digby Dawdlegance* and *Daisy*. Both children were decidedly clever, and bore evidence of their having been carefully trained for their parts. In conclusion, Miss Bateman pronounced a farewell address with great feeling, and retired amidst the cheers of a large audience.

MUSICAL AND DRAMATIC GOSSIP.

THAT the past has been only a tolerably eventful year, this journal, of which a new volume is this day closed, will testify. The three marking events may be described as 'L'Africaine' at Paris, 'Medea' in London, and 'Semele' at Cologne. What a round of music is embraced by these three works! of which the most modern is the least fresh. In England we may dwell with pride on such an unparagoned performance as that of 'Israel,' at Sydenham, and with vexation on such a meeting as that of the Three Choirs. We are as far from good London orchestral music as ever, and have seen another visible failure to promote the musical drama in our language. Among other noticeable signs of the time must be recollected the attempt to do something towards the improvement of the Royal Academy of Music. There has been a signal dearth of new artists, Miss Edmonds being among the more promising ones. While speaking of our executive forces, we may also repeat our satisfaction in the progress clearly shown by Messrs. Cummings and Patey. We regret to have to call attention to some increase of favour for Schumann's music, conceiving this to be a symptom not of progress but of retrogression. On the whole, it must be put on record, that with all the bustle made, and all the money spent, the substantial gain to music is less than could have been desired. May the year that is on the threshold be richer in enterprise and originality!

MISCELLANEA

Henri Deux Ware.—Permit me to say a few words in reply to Mr. Shaw's letter in your journal of the 2nd inst. Mr. Shaw is a high authority in all matters relating to Art. I am sorry, therefore, to find him a sceptic as to the inlaying process used in manufacturing the celebrated Henri Deux ware. I have not had the satisfaction of examining Mr. Magniac's ewer, but I have examined other pieces, and I quite agree with the opinions expressed by M. Brongniart and Mr.

Robinson. Nothing can be more explicit than the explanation of the former in his 'Traité des Arts Céramiques,' Vol. II., p. 175, where he also gives a section of a piece of the ware, and an analysis of the material, thus proving that his was not a merely superficial examination. M. Benjamin Fillon, in his 'L'Art de Terre chez les Poitevins,' under the head 'Faïence d'Orion,' gives a most interesting history of this ware; but for the process of manufacture he refers to the passage already alluded to in Brongniart. Mr. Robinson, in the 'Catalogue of the Loan Collection,' page 82, gives a description in detail of every piece exhibited, introducing the subject by an account of the method used in the manufacture. On page 87 he makes a suggestion which will, I think, account for the irregularity remarked by Mr. Shaw. After saying that the "inlaid details have been produced by mechanical means, viz. by metal punches or matrices, many of which appear to have been bookbinders' tools or type-metal ornaments used in printed books, with which instruments the patterns were stamped into the clay, forming cavities or intaglio patterns, afterwards filled with coloured clay," he adds in a note, "It is important to observe, however, that these stamps were not applied directly to the surface of the piece by hand, or one by one, as it were; on the contrary, the pattern, by their means, was first stamped in the hollow surface of terra-cotta, or plaster moulds, from which entire portions of the encrusted details were produced at once, by the process called by potters 'pressing'; these portions, forming thin 'plaques,' or bands of clay, curved to correspond exactly with the shape of the portion of the piece to which they were to be applied, were then encrusted bodily, or applied to the surface of the vessel in process of being built up." If Mr. Magniac's ewer has been made under the conditions suggested by Mr. Robinson, the ornament would very likely show joinings at regular intervals. I believe that if one dared to scratch this beautiful piece, the ornament would prove to be inlaid, and not a mere surface decoration. I cannot, therefore, agree with Mr. Shaw's assertion that "transfer printing" is to be found on Henri Deux ware. H. H. BINNS.

Worcester, December, 1865.

The Stones of Paris.—Some injuries are described as sufficient to make the very stones cry out. The stones of Paris have not yet found themselves a voice, but they have found advocates and complainants, on their part, without number. Broad streets instead of miserable alleys, good drainage in place of antique smells, and fresh instead of fetid air, have not reconciled the Bohemians of Paris to the interference with their territories. Antiquaries, and many others, deplore the destruction of streets and houses around which clung crowds of associations, political, literary, and social. Splendid new buildings have not reconciled the world to double rents; and the supply of cheap lodgings in outlying districts is not held by the poorer classes as a satisfactory excuse for the destruction of the beloved, though miserable garrrets, in the centre of the town. These feelings represent, as in most such matters, a mixed mass of prejudice, error, and well-founded complaints; but the balance remains in favour of the system, which, at the cost of an enormous outlay and some injustice, has rendered Paris, what she never was before, convenient, clean, and comparatively healthy. But all matters may be pushed to excess; and there is a strong feeling that the energetic Prefect of the Seine has committed a great error in proposing to cut down that splendid lung of Southern Paris, the Bohemian garden of delight, the famous, well-worn Luxembourg. A considerable portion of these gardens, as well as a number of old streets adjacent, are doomed to fall into the chart of M. Haussmann's improvements, and the Quartier Latin can see nothing in the project but a means of securing a million or so for the city coffers by the sale of ground which has always been looked upon as sacred to the Muses. Another project, said to be under consideration, causes almost as loud and general a protest. It is said that the Rue Castiglione is to be continued through the Tuileries Gardens to the

river; and that a new bridge will form with it a direct communication with the other side of the Seine. But this is not all; rumour says that the portion of the now public garden, left between the new street and the Tuileries, is to be added to the private garden of the palace; and that the other part, with its fine old horse-chestnut trees, is to be suppressed. We can scarcely believe that this report is well founded. There has been a talk for some years of a bridge over the river at the spot referred to, for the convenience of pedestrians, especially, and the new project may, after all, be only the old one magnified. We cannot imagine that the Tuileries Gardens, which, with the exception of those of the Palais Royal, form the only place of recreation in the heart of the city, will be seriously interfered with. It would be hurrying defiance in the very face of young France, who has made the Tuileries Gardens his special playground. It is said that it is finally decided that the new square, which is being formed in front of the *Théâtre Français*, shall be named after the Maid of Orleans, and thus commemorate the attempt which she made, on that very spot, to wrest the capital of France from the enemy, on the 8th of December, 1429, and in which she was wounded. It is curious that no place or street in Paris has been named after the heroine, and that no statue of her exists in the capital of France.

Total Solar Eclipse seen at La Concepcion, Chili.—The total eclipse of the sun on the 25th of last April, though invisible in England was visible as a partial eclipse at the Cape of Good Hope, and as a total eclipse in Chili, where it was observed by Padre Cappelletti, who has communicated a portion of his observations to Padre Secchi, of Rome, to whom we are indebted for their publication. The weather, it appears, was rather unfavourable at the commencement of the phenomenon, but Father Cappelletti had a very good view of the eclipse during the complete obscuration, which lasted 2 min. 20 sec. During this period he saw an immense mountain of fire, cone shaped, 57° N.W. from the zenith. Nearly opposite a smaller protuberance of the same kind appeared. Both were rose-coloured, but the second was the palest. After the lapse of 35 seconds a series of coloured flames appeared, so that the sun seemed to be on fire, giving the idea of trains of powder igniting successively and with great rapidity. No protuberances were observed on the eastern side of the sun. At the moment of the sun's disappearance three pencils of light became visible in a direction perpendicular to the moon's limb. The most luminous of the three, which was so bright as almost to dazzle the eyes, was in the same position as the larger protuberance. Its western side coincided with the duration of the lunar radius, but its opposite side was inclined. The second pencil was almost diametrically opposite to the former, making an angle of about 15° with the second protuberance, but it was less luminous than the other, and its borders were rounded off. The third pencil was at equal distances between the other two. Observers at Rio Janeiro saw five of these pencils. The darkness is described as having been similar to that of an hour after sunset. The country assumed an ugly greenish tint. An arc, presenting the colours of the rainbow, appeared at a distance of 30° from the sun, and disappeared as soon as the eclipse ceased to be total. Several stars of the first and second magnitude became visible. Nothing remarkable was observed among animals, except that cocks crowed at the beginning of the totality and again when the sun reappeared. Poultry went to their roosting-places and left them on the re-appearance of light. At this moment the sun's limb had an undulatory appearance like the ocean at Cape Horn with its immense waves. During the totality the moon was surrounded by a ring of silvery light, which was followed by a crown of rays. Her border was somewhat indented, causing the irregularities of the sun's crescent when it re-appeared. The state of the weather did not, unfortunately, enable any photographs of the phenomena to be taken.

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